

# MUSICAL FETTER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSICAL ARTS

Twenty eighth Year.

Price, 15 Cents.

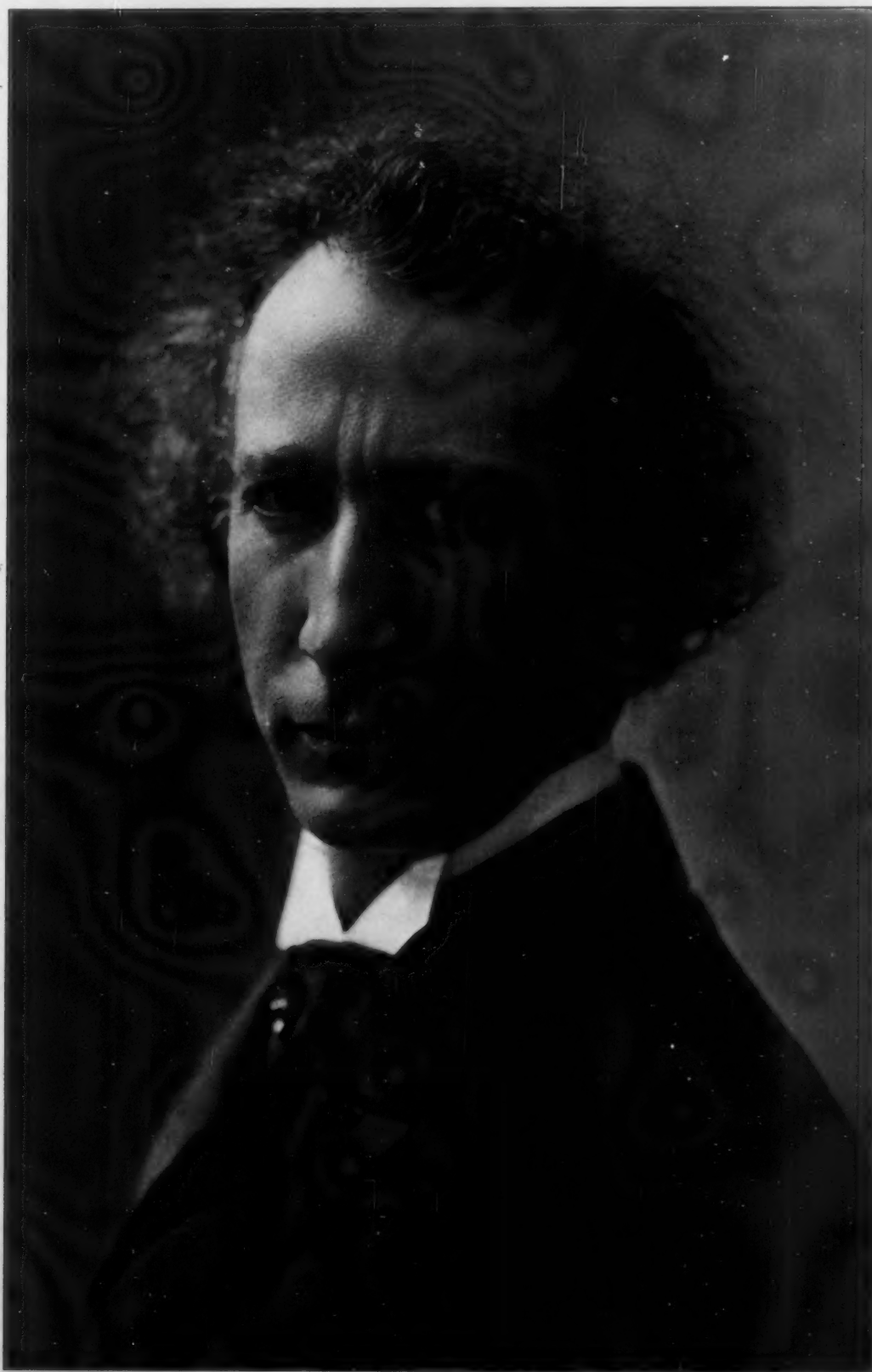
Subscription, \$5.00.

Foreign, \$6.00—Annually.

VOL. LVI.—NO. 19

NEW YORK, WEDNESDAY, MAY 6, 1908

WHOLE NO. 1467



EMIL SAUER

# New York.

## MR. FRANCIS STUART,

TEACHER OF SINGING. PUPIL OF LAMPERTI THE ELDER.

(Ten years in California.)  
"Being in full possession of my method of singing, he has the ability to form great artists."—FRANCESCO LAMPERTI.  
Studios: 1103-4 Carnegie Hall, New York.

## INTERNATIONAL MUSICAL AND EDUCATIONAL EXCHANGE.

Church, Concert and School Positions Secured.  
MRS. BABCOCK,  
CARNegie HALL, New York.  
Telephone: 2634 Columbus.

## MAX KNITEL-TREUMANN,

BARITONE.  
Voice Culture—Art of Singing.  
Studio, Carnegie Hall.  
Mail address: Fifth Ave., New Rochelle, N. Y.

## PAUL SAVAGE,

VOICE CULTURE.  
803 Carnegie Hall,  
New York.

## MISS MARY FIDELIA BURT,

Author of Original Methods in Sight Singing, Ear Training, Musical Stenography. All material copyrighted. No authorized teachers in Greater New York.  
New York School,  
1202 Carnegie Hall.  
Brooklyn,  
48 Lefferts Place.

## DUDLEY BUCK, JR.,

VOCAL INSTRUCTION.  
Summer Course at Special Rates.  
810 Carnegie Hall, New York City.

## WALTER HENRY HALL,

Organist and Choirmaster of the Cathedral of St. John the Divine; conductor of the Cathedral Festival Choir (late the Musurgia) and The Brooklyn Oratorio Society.  
781 Park Avenue, New York City.

## ADOLF GLOSE,

Concert Pianist, Piano Instruction. Coach for professional and advanced singers.  
Residence-Studio: 243 West 102d St., New York.

## ELIZABETH K. PATTERSON,

SOPRANO.  
Studio: 14 West Eighty-fourth Street.  
Phone: 5825-J, River.

## ADELE LAEIS BALDWIN,

CONTRALTO.  
Concerts, Recitals, Musicals.  
Carnegie Hall.  
Telephone 5757 Columbus.

## MORITZ E. SCHWARZ,

Ass't Organist Trinity Church, New York. Recitals and Instruction. Address Trinity Church, New York, or Hasbrouck Institute, Jersey City, N. J.

## RICHARD ARNOLD,

Concertmaster Philharmonic Society.  
INSTRUCTION.  
208 East Sixty-first Street, New York.

## EFFIE STEWART,

DRAMATIC SOPRANO.  
Vocal Instruction.  
Concert and Oratorio.  
35 West Eleventh St., New York.

## EUGENE C. HEFFLEY,

PIANIST AND TEACHER.  
Studio: 707-708 Carnegie Hall.

## WILBUR A. LUYSTER,

SIGHT SINGING  
(Galin-Paris-Chévé Method).  
Special preparation of church soloists. Normal course of school music. Vocal Instruction—Choral Direction.  
Address: Metropolitan Opera School, 1425 B'way

## Miss EMMA THURSBY,

SOPRANO.  
Will receive a limited number of pupils.  
Residence, 34 Gramercy Park.  
Phone: 3187 Gramercy. New York City.

## BRUNO HUHN,

58 West Fifty-seventh Street, New York.  
Piano and Organ Lessons.  
To Vocalists—Style, Diction and Repertoire.

## JOHN WALTER HALL,

VOCAL INSTRUCTION.  
843-844 Carnegie Hall. New York

## MANHATTAN COLLEGE OF MUSIC.

40 WEST 115TH STREET.  
COMPLETE Musical Education. All branches under DISTINGUISHED FACULTY.  
Director: LEON M. KRAMER.

## JOSEPH PIZZARELLO,

VOCAL INSTRUCTION.  
Voice Developed—Style, Opera.  
851-852 Carnegie Hall, New York.

## MR. CHARLES LEE TRACY,

PIANOFORTE INSTRUCTION.  
Certificated Teacher of the LESCHETIZKY METHOD.  
Studio: Carnegie Hall, New York City.

## ALOIS TRNKA.

CONCERT VIOLINIST AND INSTRUCTOR OF THE SEVCIK METHOD.  
Graduate of Prague Conservatory under Prof. O. Sevcik.  
514 Lenox Ave., N. Y.

## J. HARRY WHEELER,

VOICE PLACEMENT. ART OF SINGING.  
Strictly Italian Method.  
2 West 16th Street.

## GUSTAV L. BECKER,

CONCERT PIANIST AND TEACHER OF PIANO AND COMPOSITION.  
Address: 1 West 104th Street, New York.

## JANET BULLOCK WILLIAMS,

TEACHER OF SINGING.  
122 Carnegie Hall, Wednesdays and Saturdays.  
Residence Studio: "The Emerson," 500 West 121st St., New York City.

## SIGNOR FILOTEO GRECO,

THE ART OF SINGING.  
Studio: 62 East Thirty-fourth Street, New York.  
Telephone: 3747 Madison Square.

## PERRY AVERILL—BARITONE,

OPERA—ORATORIO—CONCERT AND VOCAL INSTRUCTION.  
220 Central Park South, New York.

## MR. AND MRS. LOUIS SAJOUS.

Teachers of Singing. Specialty, Voice Placing. Opera, Oratorio, Concert, etc. In Italian, French, German, English. Studios: 671 Lexington Ave., New York; 224 Orange St., New Haven, Conn.

## DR. J. CHRISTOPHER MARKS,

Organist and Choirmaster, Church of the Heavenly Rest, 551 Fifth Avenue.  
PIANO—VOICE CULTURE—COMPOSITION—ORGAN.  
Residence Studio, 154 E. 46th St., New York.  
Phone 2162 38th.

## MR. SAMUEL BOWDEN MOYLE,

Voice Culture, Style and Artistic Singing. Perfect Tone, Perfect Diction in English, German, French and Italian.  
Residence-Studio,  
No. 16 East 22d St., New York City.

## EUGENIE PAPPENHEIM,

THE CELEBRATED PRIMA DONNA.  
Voice Culture in All Its Branches.  
The Evelyn, 101 W. 78th St., New York City.  
Telephone: 2969 Riverside.

## FLORENCE E. GALE,

SOLO PIANIST.  
Recitals and Concerts.  
Instruction, Leschetizky Method.  
151 W. 70th St.

## FREDERICK E. BRISTOL,

TEACHER OF SINGING.  
Ryan Building, Room 117.  
No. 140 West 42d St., New York.

## ENRICO DUZENSI,

OPERA TENOR.  
Teaches Old Italian Method. Teacher of Paula Weehing, soloist in All Souls' Church, and Mary Cryder, teacher, Washington, D. C.  
Good voices cultivated by contract.  
145 East Eighty-third Street, New York.

## MRS. LAURA E. MORRILL,

SCIENTIFIC VOICE CULTURE.  
The Chelsea, 222 West 23d Street, New York.

## HERBERT WILBER GREENE,

SCHOOL OF SINGING.  
864 Carnegie Hall.  
Café Aarup Greene, Pianist.

## STEINBRUCH MUSICAL INSTITUTE,

Voice Culture, Piano, Violin, Ensemble Playing.  
Harmony and Composition.  
Director: Hugo Steinbruch.  
206 Eighth Avenue. Brooklyn, N. Y.

## HALLETT GILBERTE,

TENOR—COMPOSER.  
Composer of "Spanish Serenade," "Youth," "Singing of You," "Mother's Cradle Song."  
Hotel Flinders, 133 W. 47th St.  
Phone 3021 Bryant.

## A. J. GOODRICH,

Author of "Analytical Harmony," "Theory of Interpretation," "Complete Musical Analysis," "Synthetic Counterpoint," "New Method of Memorizing," etc.  
Personal or Correspondence Lessons.  
Residence Studio: 80 St. Nicholas Ave., New York.

## MME. LUISA CAPPIANI,

VOICE CULTURE. SKILL OF SINGING.  
156 West 80th St. New York.

## ALICE BREEN,

SOPRANO.  
Oratorio, Concert, Recital.  
VOCAL INSTRUCTION.  
Carnegie Hall, Studio 839.  
Residence Phone, 6760 Morningside.

## CARL M. ROEDER,

PIANIST—INSTRUCTION.  
Studio: 607 Carnegie Hall.  
Residence Studio: 423 E. 140th St.

## DR. HERMAN SCHORCHT,

CONSERVATORY OF MUSIC.  
2610 Broadway.  
Piano, Harmony and Composition.  
Phone 5730 Riverside.

## DELIA MICUCCI VALERI,

Italian Vocal Specialist and Grand Opera repertoire instructor, recommended by Sig. BONCI, Hammerstein's celebrated tenor. 345 W. 58th St.

## FRANCIS FISCHER POWERS,

Voice Specialist.  
Teacher of the Art of Singing.  
Carnegie Hall, New York.

## MARY HISSEM DE MOSS,

SOPRANO.  
106 W. 90th Street.  
Phone 3552 River.  
Loudon Charlton, Manager,  
Carnegie Hall, New York.

## MME. HERVOR TORPADIE,

VOCAL INSTRUCTION.  
807-808 Carnegie Hall. Telephone 1350 Columbus.

## FLORENCE MOSHER

PIANIST—INSTRUCTION.  
Certificated by Theodor Leschetizky in 1894.  
The Mosher-Burbank Institute Recitals.  
Address: 100 East Seventy-third street, New York.

## HENRY SCHRADIECK'S

VIOLIN SCHOOL.  
Violin, Piano, Theory and Ensemble Playing.  
Residence and Studio:  
533 Washington Ave., Brooklyn, N. Y.

## AMY GRANT,

MUSICAL READINGS.  
Sundays at 3.30, Thursdays at 8.30.  
78 W. 55th St. Telephone 714 Plaza.

## WALTER L. BOGERT,

MUSICAL DIRECTOR.  
Instruction in Theory of Music and Repertoire.  
Address 644 Madison Avenue, New York.

## ROBERT CRAIG CAMPBELL,

TENOR.  
Soloist "Little Church Around the Corner."  
The Bristol, 122 West Forty-ninth Street.  
Phone, 3101 Bryant.

## F. W. RIESBERG,

INSTRUCTION—PIANO, ORGAN, HARMONY.  
ACCOMPANIST.  
Residence-Studio: 954 Eighth Ave., corner 56th St., New York. Phone: 3535 Columbus.

## MARTHA MINER RICHARDS,

SOPRANO  
Limited number of pupils accepted.  
Studio: 436 Fourth Ave., New York.  
Phone, 3972 Madison Square.

## IRVING KOMITOW,

"THE VOCAL PARADOX."  
(Male Soprano.)  
Address, Musical Courier.

## CLAUDE MAITLAND GRIFFETH,

PIANO AND HARMONY INSTRUCTION.  
133 Carnegie Hall, New York.

## IRWIN EVELETH HASSELL,

CONCERT PIANIST AND TEACHER OF PIANO.  
3405 Broadway, New York.  
117 Remsen St., Brooklyn, N. Y.

## THE NEW YORK INSTITUTE FOR VIOLIN PLAYING, PIANO AND VOCAL CULTURE.

230 East 62d Street.  
Complete musical education given to students from the beginning to the highest perfection.  
F. & H. CARRI, Directors.

## ALICE GARRIGUE MOTT,

ART OF SINGING.  
172 West 79th St., New York.

## WIRTZ PIANO SCHOOL,

School for Solo Playing, Ensemble Playing, Accompanying and Theory.  
Classes in Methods for Teachers.  
120 West 124th St., New York.

## HARRIETTE BROWER,

PIANIST, PIANO INSTRUCTION.  
Hotel Walton, 104 West 70th St.  
Tel.: 2934 Columbus.

## MR. AND MRS. THEO. J. TOEDT,

VOCAL INSTRUCTION.  
Home Studio: 163 East 62d St., New York.

## DANIEL VISANSKA, VIOLINIST

Returned from Berlin after nine years' successful concertizing and teaching, will accept engagements and a limited number of pupils.  
Address: 488 St. Nicholas Ave., New York.

In Philadelphia: Mondays and Thursdays.  
Studio: Fuller Bldg., 10 S. 18th St.

## SALLY FROTHINGHAM AKERS,

SOPRANO.  
Vocal Instruction. 201 West 87th Street.  
Phone 1379R Riverside.

## ISIDORE LUCKSTONE,

THE ART OF SINGING.  
153 West Seventy-sixth St.,  
Telephone: 7093 River. New York.

## HERWEGH VON ENDE,

VIOLIN INSTRUCTION.  
212 West 59th Street, New York.

## JOSEPH JOACHIM SCHOOL,

STRINGED INSTRUMENTS.  
Geraldine Morgan, Director.  
Orchestral and Cello Department, Paul Morgan.  
914 Carnegie Hall, New York.

## DR. EDOUARD BLITZ,

SIGHT SINGING.  
843 Carnegie Hall.  
Monday and Thursday, 1 to 10 p. m.  
Res. Phone: 1310 Audubon.

## ELLA MAY SMITH,

INSTRUCTION — PIANO, SINGING, MUSIC, HISTORY.  
HISTORICAL LECTURE RECITALS.  
Residence-Studio: 60 Jefferson Ave., Columbus, Ohio. Telephone, Automatic 2294.

## WESLEY WEYMAN,

CONCERT PIANIST AND TEACHER OF PIANO PLAYING.  
80 Washington Square, East.  
Telephone, 6340 Spring. New York City

## E. B. KINNEY, JR.,

VOCAL SCIENTIST.  
35 W. 42d St., New York City.

## DR. CARL E. DUFFT,

Studio: 1 East 40th St., New York City.

## MRS. EDWARD H. CANFIELD,

VOICE CULTURE.  
504 Carnegie Hall. New York

## SAMUEL A. BALDWIN,

Head Dep't of Music, College City of New York.  
CONCERT ORGANIST.  
Address: 611 W. 137th Street, New York.  
Telephone, 1600 Audubon.

## MILTONELLA BEARDSLEY,

PIANIST.  
143 Carnegie Hall, New York.

## A. BUZZI-PECCIA,

ITALIAN VOCAL SPECIALIST.  
Especially recommended by CARUSO, SEMBRICH, DE RESZKE and greatest artists.  
Circular on application. By mail only.  
33 WEST 67TH STREET,  
Atelier Building.

## CLARA BERNETTA,

SCIENTIFIC VOCAL INSTRUCTION.  
Four Languages. Beginning to Stage.  
19 West 102d St., N. Y.



## NEW YORK.

**WALTER S. YOUNG**

VOCAL INSTRUCTION

801-802 Carnegie Hall

NEW YORK

**VIRGIL GORDON PIANO SCHOOL**

15 East 31st Street, New York

Public Playing a specialty  
Normal Courses for Teachers**VIRGIL GORDON, Director**  
Prospectus on application**DUNNING SYSTEM**

of Improved Music Study for Beginners

The only system indorsed by the world's renowned masters of Europe and America. Its superiority is acknowledged by all who know of it. Booklets, descriptive of the system and giving written indorsement of Leschetizky, Scharwenka, De Paschmann, Busoni and others, sent upon application.

**MRS. CARRIE L. DUNNING,**  
225 Highland Avenue, Buffalo, N. Y.**ARTHUR  
BLAKELEY**  
THE DISTINGUISHED  
CANADIAN ORGANIST  
FOR RECITALS  
"NORDHEIMERS"  
TORONTO**MR. GEORGE M. ROBINSON PRESENTS**  
**MISS CLARA CLEMENS**  
CONTRALTOFor Terms, Dates, etc. Address:  
1 Madison Avenue, New York**ADELE MARGULIES TRIO,**ADELE MARGULIES, Pianiste; LEOPOLD LICHTENBERG, Violinist; LEO SCHULZ, Cellist.  
For terms and dates address Miss MARGULIES,  
58 West 57th St., New York.

## NEW YORK.

**WILLIAM J. FALK,**  
Assistant to Mr. Oscar Ramey  
Teacher of Singing.  
Interpretation and Artistic Finish.  
Numbers among his pupils  
many well-known grand  
opera and concert singers.  
124 East 93d Street.  
Telephone, 4881-79th**Mme. Hildegard Hoffmann**  
Oratorio and Joint Recitals with  
**Mr. Henry Holden**  
Recitals and Piano  
InstructionSoloist with New York Philharmonic  
and Boston Symphony Orchestras, etc.  
**STUDIOS: Carnegie and Steinway Halls**  
Address, 144 E. 180th St., New York City**CLAUDE H. WARFORD**  
TENOR  
VOICE CULTURE AND PIANO  
Concerts and Recitals  
35 East 23d Street  
NEW YORK**FRANK J. BENEDICT**  
VOICE CULTURE  
Organist St. Paul's M. E. Church  
STUDIO: 1700 Broadway  
NEW YORK  
Send 10c for booklet "How Beautiful Singing Voices Are Made." Plain  
answers to typical questions about  
Voice Culture and the Art of Singing**ALLISON H. WILSON**  
BASS-BARITONE  
CONCERT ORATORIO  
RECITAL  
126 W. 66th St., New York  
Phone, 2248 Columbus**FLORENCE TURNER-MALEY** SOPRANO  
ADDRESS:  
401 West 180th St., New York  
Phone, 8990 Audubon**May Jessi,**  
VOICE SPECIALIST  
1213 CARNEGIE HALL  
Telephone: 3885 Columbus**M. ELFERT-FLORIO** THE RENOWNED ITALIAN GRAND OPERA TENOR  
ACKNOWLEDGED VOICE SPECIALIST  
Formerly Leading Vocal Instructor of Berlin  
RAPID AND SCIENTIFIC METHOD TAUGHT  
EXCELLENT RESULTS GUARANTEED  
Studio: 22 West Seventy-ninth Street - - - New York**FLAVIE VAN DEN HENDE**  
THE FAMOUS BELGIAN CELLIST  
Concerts, Recitals, etc.  
Management: A. DE PAU  
2485 Broadway (51st St. Bldg.)  
Phone, 4648 River, NEW YORK**VICTOR HARRIS** THE ALPINE  
88 West 33d Street  
Tel., 6190-30th  
TEACHER OF SINGING IN ALL ITS BRANCHES**Skovgaard****Peabody Conservatory of Music of Baltimore**  
Harold Randolph, Director**The Great Musical Centre of the South**Staff of Fifty-two Eminent European and American  
Masters, includingOttó B. Boise, W. Ed. Heilmendahl, Pietro Minetti,  
Howard Brockway, J. C. Van Hulsteyn, Harold D. Phillips  
Alfred C. Goodwin, Ernest Hutchinson, Emmanuel Wad,  
Bart Wirtz.

CIRCULARS MAILED ON APPLICATION.

FOR TEACHERS  
—AND—  
OTHERS**VIRGIL**Special  
Summer  
CourseSpecial  
Catalogue**Piano School and Conservatory**

JUNE 24th TO JULY 24th, 1908

MRS. A. M. VIRGIL, Director

19 West 16th Street, NEW YORK

## BOSTON.

**Mrs. CLARA TIPPETT,**  
THE ART OF SINGING.  
Studio: Pierce Building, Boston, Mass.**MME. GERTRUDE FRANKLIN,**  
VOCAL INSTRUCTION.  
246 Huntington Ave., Boston.  
Opposite Symphony Hall.**ARTHUR J. HUBBARD**  
VOCAL INSTRUCTION  
Assistants  
**MADAME HUBBARD and FRED. J. LAMB**  
159A Tremont Street - - Boston, Mass.**GERTRUDE FOGLER**  
Yersin Method of French  
10 ST. BOTOLPH STUDIOS, BOSTON**Louise Lathrop Mellows**  
TEACHER OF PIANOFORTE  
PUPILS' RECITALS Trinity Court, BOSTON**BERTHA CUSHING CHILD**  
CONTRALTO  
Vocal Instruction  
The Lang Studios, Boston, Mass.O  
S  
O  
A  
R**HUNTTING**  
Direction:  
GEO. W. STEWART  
120 Tremont St., BOSTON**JOSEPHINE KNIGHT** SOLOIST BOSTON FESTIVAL  
Orchestra, 1906-'07  
Management: G. W. STEWART  
120 Tremont St. BOSTON  
Personal Address  
4 Haviland St. SOPRANO**NJALMAR VON DAMECK** SOLO VIOLINIST  
THE DANCK STING QUARTET  
Residence and Studio  
1877 Lexington Avenue, New York**HARRIET FOSTER** MEZZO  
CONTRALTO  
151 W. 108th Street. Tel., 4198 River**EDWARD STRONG** TENOR  
7 West 92d St  
NEW YORK  
Telephone 1444 River.**MILLER** TENOR  
Management of HENRY WOLFSOHN  
131 East 17th Street**MUNSON** CONTRALTO  
Management: HENRY WOLFSOHN  
131 East 17th Street, New York  
Personal address, 266 West 75th Street  
Phone, 7886 River, NEW YORK**THREE SONGS BY FRANCES WYMAN**  
EVENING HYMN A BOWL OF ROSES GHOSTS  
published by LUCKHART and BELDER, 10 East 17th Street, NEW YORK CITY**FREDERICK WELD** BARITONE  
Address HENRY WOLFSOHN  
131 East 17th St., NEW YORK  
Personal Address, New Haven, Conn.**JOSEPHINE SWICKARD** SOPRANO — O  
Concert, Oratorio, Recital  
Brooklyn: J. E. FRANKIE  
1402 Broadway, New York**MARTIN** —BASS—  
MANAGEMENT  
Haensel and Jones  
PERSONAL ADDRESS  
142 W. 91st Street. Tel., 8885-1 River 1 East 42d Street, NEW YORK**CHAPMAN GOOLD** SOPRANO  
ADDRESS:  
2314 Broadway, New York  
Telephone: 1890 Riverside**ALBERT G. JANPOLSKI** BARITONE  
Management: J. E. FRANKIE  
KNICKERBOCKER BUILDING  
803 West 124th Street  
Phone, 6803 Riverside**THE INDIANAPOLIS CONSERVATORY OF MUSIC**  
EDGAR M. CAWLEY, Director  
NEW LOCATION: 430 NORTH MERIDIAN STREET  
The Largest and Most Complete School of Music and Dramatic Art in the Middle West.  
ELOCUTION. MUSIC. OPERA. MODERN LANGUAGES  
The finest and most completely equipped building devoted to music in America.  
Illustrated catalogue sent free.  
EDGAR M. CAWLEY, Director  
430 NORTH MERIDIAN STREET New Phone: 2910 INDIANAPOLIS, IND.

ESTABLISHED 1823

# Chickering

## PIANOS

Particular  
attention is  
called to the  
QUARTER GRAND

Made solely by  
**CHICKERING & SONS**  
791 Tremont Street Boston

# STERLING

## Pianos

*High Standard of Construction.*

DERBY, CONN.

# The EMERSON

1849—SHORT GRAND—1907

Not so short as to sacrifice tone qualities, but as short as scientific scale drawing allows.  
In other words: *Short but not too short.*

**EMERSON PIANO CO.,** BOSTON CHICAGO

Established 1891

# P. A. STARCK PIANO CO.

Manufacturers of the

# STARCK HIGH GRADE

Factory in CHICAGO, 49th Ave. and West Lake St.

EXECUTIVE OFFICES AND WAREHOUSES: 204-6 Wabash Avenue

CINCINNATI CONSERVATORY OF MUSIC. ESTABLISHED 1867

Miss Clara Baur, Directress.

Instructs, trains and educates after the best methods of the most European Conservatories. The faculty numbers some of the leading Musicians and Artists of today.

Education MUSIC Languages  
Location ideal with respect to home comfort and luxurious surroundings. The finest and most completely equipped buildings devoted to music in America. Day and resident students may enter at any time. Illustrated Catalogue FREE.

MISS CLARA BAUR  
Highland Ave., Oak St. and Burnet Ave., CINCINNATI, OHIO

# KRANICH & BACH

PRODUCE **PIANOS**

OF THE HIGHEST MUSICAL TYPE

Factories and Warehouses

233 to 245 East 23d Street NEW YORK

Try the Conover Piano  
for accompaniment. Its  
rich, sustained tone is  
particularly adapted to  
the needs of the singer.

Send for Catalog  
**THE CABLE COMPANY**  
Manufacturers  
Chicago

# Strich & Zeidler

GRAND AND UPRIGHT PIANOS OF THE HIGHEST ARTISTIC MERIT  
132d St. and Alexander Ave. NEW YORK

**WILLIAM H. SHERWOOD**, the Great American Pianist,

SAYS OF THE

# Smith & Nixon Piano

"It has been my rare good fortune to become acquainted with the Smith & Nixon Pianos, which I have unhesitatingly arranged to use exclusively at the Sherwood Music School, Chicago, and at the Chautauqua Institution, Chautauqua, N. Y.  
"The pianos used at Chautauqua, at my studio and cottage, and in the great concerts this year, have given the greatest satisfaction of any in my seventeen years' work at that place."  
WILLIAM H. SHERWOOD.

# SMITH & NIXON PIANOS

are made in Concert Grands, Parlor Grands, Art Grands, Boudoir Grands and Upright Grands and **PLAYER PIANOS**. Catalog on Request.

**THE SMITH & NIXON PIANO CO. Cincinnati, O.**

# EVERETT PIANOS

# DR. OTTO NEITZEL

On His American Tour Used Only

# EVERETT PIANOS

**EVERETT PIANO CO., Boston**  
**THE JOHN CHURCH CO.**

NEW YORK

CINCINNATI

CHICAGO

# THE STARR PIANO CO.

MANUFACTURERS OF

# GRAND AND UPRIGHT AND PLAYER PIANOS

FACTORY AND EXECUTIVE OFFICES, RICHMOND, IND.

SALESROOMS: Cincinnati, O.; Cleveland, O.; Dayton, O.; Detroit, Mich.; Indianapolis, Ind.; Los Angeles, Cal.; Richmond, Ind.; Toledo, O.

# HASSLER

BARITONE

Direction of  
WALTER R. ANDERSON  
5 W. 38th St., New York

# VIOLINS, CELLOS AND BOWS

VERY FINE TESTED ITALIAN AND SILVER STRINGS

VIOLIN OUTFITS FROM \$5 to \$25

Genuine Old Violins and Cellos

LEATHER CASES AND FRENCH ROSINS

ARTISTIC REPAIRING



**S. PFEIFFER & CO.** 220 East 86th Street, NEW YORK  
TELEPHONE: 4807 79TH





24 LUITFOLD STRASSE,  
BERLIN, W., April 13, 1908.

As recently announced in THE MUSICAL COURIER, Richard Strauss will succeed Weingartner as conductor of the symphonic concerts of the Berlin Royal Orchestra. The management has signed a contract with him for three years. The announcement of his engagement came as a great surprise, for it had not even been hinted at up to last Monday, April 13. On that day Strauss conducted a Philharmonic concert given for the benefit of the pension fund of the orchestra, scoring an enormous success, and the next day his engagement was made public. Strauss is the legitimate man for the position. It would have been a colossal mistake on the part of the intendency to engage a mediocrity like Laugs, notwithstanding his "pull." There were very strong reasons for believing that Laugs would get the position, but the combined attacks of the press ward off the danger, it seems. Laugs came here, it is said, with a strong recommendation from the Krupp family to the Emperor, and his Majesty favored the young man's engagement, I understand. But the Kaiser is a broad minded man, and he has the good of his institution at heart; so, in spite of his friendship with the Krupps he wisely would not sacrifice the prestige of his famous orchestra. Anyhow, Strauss is engaged, and that is the chief consideration.

At the Philharmonie on Monday Strauss conducted a Beethoven program made up of three of the most popular Beethoven compositions—the "Leonore" overture No. 3, the E flat piano concerto and the C minor symphony. Strauss delivered a splendid reading of the overture and in the concerto gave sympathetic support. The great achievement of the evening, however, was Strauss' performance of the C minor symphony. He played it with great authority, power and temperament, and received a tremendous ovation. His conception of the well worn work differs materially from that of Nikisch. Most of the Berlin critics prefer Strauss' reading, but I prefer Nikisch's. Strauss' performance of the first movement was tremendous, but I missed warmth and poetry in the andante. The scherzo was admirably given, except in the transition from it to the finale. Here Strauss did not catch that wonderful, mysterious "Morgendämmerung" mood that Nikisch brings out so marvellously. Strauss took the finale at a faster tempo than Nikisch does, but he proclaimed it with grand mastery, sweeping everything before him. In his performance of the symphony, throughout, there was "der grosse Zug," and he carried the orchestra and audience with him. Opinions as to conception will and must differ, but Strauss' performance of the C minor symphony was a great event.

Ludwig Wüllner, in "Manfred," with Schumann's music, was the sign for a crowded house at the Philharmonie on Wednesday. Concerning Wüllner's singing, or, rather, lieder interpretation, there is and always will be great diversity of opinion; but there can be none as to his delineation of Manfred. His declaiming of this is simply grand. He has probed into the inmost secrets of the heart of this great, romantic, defiant and woebegone hero, and he lays bare the longings of his soul in a manner that grips the listener like a vise and holds him spellbound. It was in the fall of 1896, nearly twelve years ago, that I first heard Wüllner recite the part of Manfred, and I never shall forget the profound impression he made on me at that time. On Wednesday I felt the same old power again, if anything more potent than it was then. Opinions here differ greatly as to what Wüllner's success in America will be; some think that he has not enough voice to please the Americans, while others believe that he will be a great sensation on account of his remarkable interpretative powers. I will wager that if he introduces himself to New York in "Manfred" before an audience that understands German he will conquer unreservedly. Wüllner was supported in the Byron poem by his sister, Anna Wüllner, Carl Mayer, an efficient chorus and the Philharmonic Orchestra under Dr. Kunwald. Kunwald's interpretation of the Schumann music was admirable. Wüllner's program

on Wednesday also contained seven songs with orchestral accompaniment—three Liszt sonnets (instrumentated by Otto Singer), Strauss' "Nocturne," two Weingartner numbers, and Hugo Wolf's "Rattenfänger." Wüllner gave a remarkable interpretation of the "Rattenfänger," which was stormily redemanded. The great sensation of the evening, however, was "Manfred."

Cornelia Rider-Possart was the soloist of the Tuesday Philharmonic Popular Concert, when she gave an admirable rendition of the Schumann concerto. Madame Possart is one of the most legitimate, most musical and most satisfactory women pianists for the public. Her conception of the sublime, poetic Schumann concerto was true and convincing, and revealed her intensely artistic nature. But a beautiful conception is not enough; the artist must have the technic and tone by means of which to give her ideas of the composition, and both these attributes the lady has in high degree. Her technic is clean, sure and pearly, and her tone has a beautiful singing quality. She was very happy in the choice of tempi; she did not hurry the passages of the finale, as nearly all pianists do. It is always a temptation to play these passages very rapidly, a temptation that few pianists can withstand. Dr. Ernst Kunwald with the Philharmonic Orchestra gave Madame Possart a most sympathetic accompaniment. Madame Possart, who is a native of Dubuque, Ia., studied with Madame Varette Stepanoff. She is married to Dr. Possart, the son



CORNELIA RIDER POSSART.

of the famous actor and intendant, Ernst von Possart. She has been repeatedly and successfully heard in Berlin this season.

At this popular concert Kunwald gave a splendid reading of the "Eroica" symphony. It was a healthy, sound, legitimate interpretation of the great work, and an interpretation that compared favorably with the recent readings of the same symphony by Mottl and Nikisch with the same orchestra. Kunwald does not imitate any one; he is much too great a man to be an imitator. He is a conductor of marked individuality and of incontestable power over the orchestra.

A pupil of Emile Sauret, Betty Tennenbaum by name, a young Russian girl, made a very good impression in her last number at the Singakademie on Saturday, where she concertized with the Philharmonic Orchestra under Dr. Kunwald. She played the Bach A major concerto, the Gernsheim concerto in D major and Lalo's "Spanish" symphony. She was at her best in the Lalo work, in which she displayed a good deal of left hand facility, a firm bowing and a large fund of temperament. Bach and Gernsheim do not suit her. Miss Tennenbaum's temperament is her strongest point, and in a work like Lalo's symphony she shows it off to the best advantage. Her conception was artistic, revealing a musical nature, and she has a good sense of rhythm. She was handicapped by a bad violin.

The Hekking Trio brought its series of concerts to a close on April 11, playing by request two works that had already been heard at these concerts this winter—the Brahms B major and Tchaikowsky A minor trios. These are two of the best numbers of Hekking and his associates, and their finished performances were received by the pub-

lic with great enthusiasm. Under Hekking's guidance and conscientious and untiring rehearsing, Siegel and Adler have developed into very praiseworthy ensemble performers. The Trio had the assistance at this last concert of Sophie Heimann-Engel, the distinguished coloratura soprano, who was heard in an excellent rendering of the air of the "Queen of the Night," from "The Magic Flute."

Miss Brusnolowski, of the class of Theodore Bohlmann, played the Liszt "Totentanz" at a public concert given by the Stern Conservatory in a highly creditable manner. She is a promising young pianist.

A concert was given in aid of the Red Cross Society on Good Friday, at Blüthner Hall, by Xaver Scharwenka, who had the assistance of Marie Blanck-Peters, Emil Sauret, Anton Sistermanns, Walter Scharwenka and Anna Wüllner's female chorus. The accompaniments were played by the orchestra of the Scharwenka Conservatory, under the direction of Robert Robitschek. This was the program:

Toccata and Fugue for organ in D minor.....Bach  
Walter Scharwenka.  
Largo for string orchestra, organ and harp.....Handel  
Aria, Blute nur, from St. Matthew's Passion Music.....Bach  
Gebet .....H. Wolf  
Marie Blanck-Peters.  
Sonata in A major for violin and piano.....Handel  
Emile Sauret and Xaver Scharwenka.  
Psalm for four part female chorus.....Schubert  
Ave Maria for four part female chorus.....Ph. Scharwenka  
Five Religious Songs.....H. Wolf  
Anton Sistermanns. At the piano, Käthe Barnschack.  
Andante Religioso for string orchestra, organ and harp.....X. Scharwenka  
Charfreitagamusik from Parsifal.....Wagner  
Emil Sauret.  
Sonata with choral for organ, F minor first movement.....Mendelssohn  
Walter Scharwenka.

The playing of the orchestra under Robitschek's direction was admirable. Walter Scharwenka gave an excellent rendition of the two organ numbers and Marie Blanck-Peters, one of the leading vocal teachers of the Scharwenka Conservatory, displayed a sweet, pure soprano voice and a soulful delivery. The singing of the Anna Wüllner Choir was very much admired, but the biggest successes were scored by Emile Sauret and Scharwenka in the Handel sonata and by Sauret with his magnificent performance of the "Parsifal" excerpt.

Thursday was the fiftieth anniversary of the death of Johann Baptist Cramer, whose name became world famous through his piano etudes. He died on April 16, 1858, at Kensington, England, at the age of eighty-seven. Those who are acquainted only with Cramer's etudes have no idea of his productivity as a composer. He wrote no less than 105 sonatas and a large number of other piano compositions, and chamber music works, etc. He was also in his day a great pianist. Beethoven declared that Cramer had the best touch of any pianist of his time, and his technic was finished to a high degree; he is said moreover to have played with taste and feeling. Beethoven praised not only Cramer's touch but he praised him altogether as the best pianist of his day. This admiration, however, was mutual. It was Cramer who introduced Beethoven's beautiful trio in E flat, op. 1, to London, saying: "This is the man who will compensate us for the loss of Mozart"; and to one of Beethoven's detractors, a certain Potter, he once said, with great enthusiasm: "If Beethoven were simply to pour his ink bottle on a piece of music paper, you would have to admire it." Of Cramer's own works only the etudes are played today. He was born February 24, 1771, at Mannheim. He early showed a love for music, and his first instrument was the violin, but he soon went over to the piano. While he was yet a child, his parents moved to London. In 1778 he began to travel as a pianist on the Continent. He became a friend of Haydn and Beethoven. In spite of his success as a pianist on the Continent, London remained Cramer's home. In 1828 he founded a music shop, which still exists. As a piano pedagogue he was in great demand, and we have in his etudes the best testimony that he must have been a good one.

In THE MUSICAL COURIER of April 1, Knute Reindahl, the violin maker of Chicago, makes some remarkable statements concerning the New Cremona violins, and the testimonials written about them by some of the world's greatest artists. Among other things, Reindahl says about the violins: "I have seen and tried two of these instruments, as the Chicago representative of the manufacturers will testify." And further: "I failed to find any point of surpassing merit in either instrument, either in tone or workmanship or finish." This is indeed a remarkable assertion, in view of the fact that the New Cremona Company has no representative in Chicago as yet, nor has it ever had one there. I am authorized to make a statement to the effect that there is as yet no representative of the New Cremona Company in all America, al-

though negotiations are pending with a large number of dealers for the sale of the instruments in the United States. That Mr. Reindahl should fail to discover any point of surpassing merit in a new Cremona violin, even if he had seen one, would not surprise me nor any one who knows how competitive violin makers and dealers are in regard to their opinions of violins that do not come from their own shops. I have known cases where violin dealers have run down the finest Stradivarius that belonged to competitors; this seems to be a business principle with the dealers. All this does not matter, but when Reindahl insinuates that the world's greatest musicians, the standard bearers of our art today, would sell their opinion, he is going much too far. The fact that he has made such a monstrous statement reveals, to my mind, a sordid conception of humanity. I will no longer argue with a man who has no idealism, so this closes the controversy between Knute Reindahl and myself.

The Philharmonic Orchestra will leave next week for a five weeks' tour of France and Spain, under the direction of Richard Strauss. Dr. Kunwald, the permanent conductor, will take a vacation, resuming his duties on June 1, at Scheveningen, where the orchestra plays until the end of September.

The Royal Conservatory at Sondershausen has just celebrated its twenty-fifth jubilee. During the summer a special course in piano study will be conducted by Wilhelm Backhaus, whose work in this capacity at the same institution was productive of such good results last year. Under the new director, Traugott Ochs, the Sondershausen Conservatory seems to have taken on a new lease of life.

As to the new Cremona violins, their success, in spite of all attacks by competitive violin makers, has been enormous. A big concert was given in Hamburg not long since in a large hall for the purpose of testing these instruments alongside of the best products of the old Cremona school. Michel Press played his own superb Stradivarius and then a New Cremona violin behind a screen, and the public voted on the results. There were several tests of violins, old and new, like this, and also with violas and cellos. Of the 500 persons that wrote down their opinions on paper, 98 per cent. declared in favor of the New Cremona violins. They did not know for which instrument they were voting, they simply stated which sounded the best to them. Most of them thought they wrote in favor of the old Italian instruments. It was a remarkable success for the new violins. On April 8 a similar concert was given at Bremen. The result was the same, and the press was most enthusiastic over the merits of the New Cremona instruments. The Bremen

Tageblatt of April 9 writes: "The different performances of the New Cremona instruments offer surprising results. This is true especially of the violins, which have a glorious, even, voluminous tone." The Bremen Weser-Zeitung writes: "The instruments have an unusual beauty of tone, of remarkable volume and easy response, and the individual slightly veiled tone color suggests in truth the much praised power and softness of the old Italian violins." The other papers write in a similar vein. A combined opposition of all the fiddle makers and dealers of the world cannot stem the tide of such a great undertaking as the production of these high classed solo instruments, but it is sad to contemplate how little real enthusiasm for Art's sake these people have. Instead of hailing with delight such a great innovation, which can only work to the good of musicians, and the art of music, they try to smother it for purely selfish reasons.

A Hellmer monument, in Vienna, of the great Johann Strauss is now assured. It will be of heroic proportions and will measure about 24 feet in height. The statue of Strauss himself will be executed in bronze, but the rest of the monument will be of marble. The expense is estimated at 150,000 crowns, of which sum the Ministry of Culture has contributed 30,000 crowns. The monument will be situated in the city park.

Kusewitzky is recuperating at the Riviera. He will give three concerts in London in May, appearing twice with orchestra as conductor and once in recital as double bass soloist.

Pierre Samazeuilh, the French cellist, has been concertizing in his native country with much success. The papers of Bordeaux, Paris and Tours speak of the young artist in very warm terms.

Director Saul Liebling, head of the Concert Direction Jules Sachs, tells me that he will bring Hans Richter to Berlin next season to conduct a big concert with the Philharmonic Orchestra. He will also manage Felix Mottl (whose recent success here was chronicled in these columns) in three concerts, and Von Schuch in one. Liebling, furthermore, is to bring César Thomson to Berlin, who has not been heard here for many years.

From Hamburg comes the news that the Philharmonic concerts of that city will be conducted next season (during the absence of Max Fiedler, who goes to Boston) by Mengelberg, Strauss, Panzner, Muck and Abendroth.

Godowsky is having a phenomenal success on his tour of the Orient. In Constantinople he was received with enthusiasm, such as no pianist has ever aroused there.

### PIANO SCHOOL FOR THE LESCHETIZKY METHOD

AND SCHOOL OF INTERPRETATION

Pupils received in the house and practice supervised. In charge of MRS. POTTER-FRISSELL, pupil of Stepanoff, Prentner (certificated) and Leschetizky. Highly indorsed by Emil Sauer and leading Dresden musicians. Dunning System of Improved Music Study for beginners also represented. Instructor in Ehrlich's School of Music, Dresden.

Apply Nurnbergerstr 54. Pt. r. DRESDEN

## RICHARD LOWE

### Königlicher Hof-Kapellmeister

INSTRUCTOR IN SINGING, COACHING AND FULL PREPARATION FOR THE OPERATIC STAGE

Some of his pupils are: Emmy Destina, Royal Opera, Berlin; Maria Labia, Comic Opera, Berlin; Theodore Bertram, Royal Chamber Singer, Berlin-Bayreuth; Anne Worill, Coloratura Singer, Comic Opera, Berlin; Desider Zador, Baritone, Comic Opera, Berlin; Prinzregenten Theater, Munich; Willard Andelin, Bassist, Royal Court Opera, Hanover; Alfred Baruttan, Heroic Tenor, Landes Theater, Prague, Royal Opera, Vienna; Desider Matray, Heroic Tenor, Royal Opera, Karlsruhe and Bayreuth; Emmi Teleky, Coloratura Singer, Royal Opera, Dresden and Vienna; Helene Hieser, First Altist, Royal Court Opera, Stuttgart; Wilma Kjaer, First Altist, Theater an der Wien; Leona Ney, Royal Comic Opera, Budapest.

BERLIN W., GERMANY, KURFÜRSTEN STRASSE 10

## ROYAL CONSERVATORY AT SONDRERSHAUSEN, GERMANY

Six weeks master course in piano-playing under Wilhelm Backhaus

FROM JUNE 16th TO THE END OF JULY

Prospectus sent free on application

TRAUGOTT OCHS

## MAESTRO FRANZ EMERICH

VOCAL INSTRUCTION and MADAME TERESA EMERICH

PUPILS PREPARED FOR THE OPERATIC AND CONCERT STAGE

Some Distinguished PUPILS of MAESTRO and MME. EMERICH:

CAVALIER MARIO SAMMARCO, the famous Italian Baritone.  
FRANZ EGENIEFF, Baritone of the Berlin Comic Opera and Amfortas of the Savage "Parsifal" Tour.  
CHARLES DALMORES, Dramatic Tenor of the Hammerstein Opera, and the Lohengrin of next year's Bayreuth Festival.  
FRANCIS MACLENNAN and \*Mme. Macleennan-Easton.  
\*HARRIET BENE, Mezzo-Soprano of Berlin Comic Opera, at present on tour with Savage "Butterfly" Company.  
FLORENCE WICKHAM, Mezzo-Soprano of the Schwerin Royal Opera and Kundry of Savage "Parsifal" Tour.

HANNA MARA, the Kundry of the Savage "Parsifal" Tour.  
PUTNAM GRISWOLD, the Basso of the Berlin Royal Opera and Gurnemanz of the Savage "Parsifal" Tour.  
MICHAEL REITER, Heroic Tenor of the Royal Opera, Munich.  
HANS TANZLER, Lohengrin (alternating with Dalmore) of next year's Bayreuth Festival.  
\*FRANCES ROSE, Soprano, of the Berlin Royal Opera  
MARGARETHE MATZENAUER, Mezzo-Soprano, of the Royal Opera, Munich.  
MARIELLA LINDH, the renowned Concert Singer.  
ELISABETH FABRY from next year on for five years at Berlin Royal Opera.

INSTRUCTION GIVEN IN ENGLISH, GERMAN, FRENCH AND ITALIAN

The names marked \* are those of pupils of Mme. Emerich.

BERLIN, W., Nurnberger Platz, 1

## GLENN HALL

### TENOR

IN AMERICA  
December, January, February, Season 1908-1909  
Address: CARL GRALOW, 93 Wilmersdorfer Strasse, Berlin, Germany  
Cable address: "GLENNHALL, Berlin"

It is still undecided whether Godowsky will go to Vienna or remain in Berlin.

Emmy von Linsingen has been giving a series of Wagner lecture-recitals at the Berlin Lyceum Club. The entire "Ring" and "Lohengrin" and "Parsifal" with a critical ear, in her plan. Fräulein von Linsingen had the assistance of able artists, including Dr. Otto Briesemeister, the well known Bayreuth Loge. Her own beautiful and powerful dramatic soprano voice was heard to great advantage.

ARTHUR M. ABELL

### Otto Meyer in France.

Otto Meyer, the American violinist, has been concertizing in France with much success. Appended are some criticisms, from St. Etienne, the birthplace of Massenet:

Otto Meyer returned to us after a series of successes in America and Germany and two recent concerts in Lyons. He showed beautiful shadings of tone color in the ballade of Vieuxtemps, and played the polonaise with artistic mastery. His bowing is supple and sure and his style shows the effect of the Bohemian school of Sevcik modified by the telling charm of Ysaye. The "Siciliano" of Bach, the delicious "Humoresque" of Dvorak and the "Ronde des Lutins" of Bazzini each were followed by well merited and enthusiastic applause.—Le Loire Republicaine, March 12, 1908.

Otto Meyer is a violinist of the first class. His playing of the ballad and polonaise was most brilliant. This work, which has been played here by all of the violin virtuosi, is well known by the public, which has grown to listen to it with a critical ear, but Otto Meyer compares favorably with his predecessors. He was able to give to the mysterious ballad all the charm of a subdued tone of marvellous softness, while he fairly lifted the audience off their feet in the polonaise by his impeccable rhythm, his easy and precise staccato and his fluent bowing. In the "Siciliano" of Bach one appreciated the largeness and evenness of his tone, but it was especially in the "Humoresque" of Dvorak (played with muted strings and rendered with rare perfection) that Otto Meyer won the hearts of his audience. In the "Ronde des Lutins" of Bazzini, a fantastic, capricious piece, abounding in enormous technical difficulties, he displayed at its best the big technic which he acquired in the Bohemian school of the great master Sevcik.

### Bird Music in Pittsburgh.

The song birds that come in the spring,  
Sing high, so high,  
That we hold our breath at the wonderful thing,  
And sigh.

How glad would I hear them warbling sweet,  
And high, so high,  
But, oh, can I stand for six dollars a seat?  
Not I!

—N. R. Eberhart.

The Freiburg Opera gave performances recently of "Tiefand," "Die Abreise," "Louise," "Stradella," "Faust," "The Golden Cross" and "Aida."

## MAURICE ARONSON

BERLIN-CHARLOTTENBURG  
Hummelstrasse 43

Pianist and Instructor of Advanced Piano Playing.  
For ten years the only assistant to

## LEOPOLD GODOWSKY

## HOWARD D. SALINS

COMPOSER-DIRECTOR-LECTURER

Teacher of Theory, Composition, History of Music.

Mark Gorden, Solo Violinist. A dress care of Mr. Howard D. Salins  
Regensburgerstr. 25 III, BERLIN W.

## Mrs. WILHELM EYLAU

### PIANO INSTRUCTION

Mrs. Eylau will teach in New York at Carnegie Hall in the studio of Francis Fischer Powers from July 1 to October 1. During Mrs. Eylau's absence, her Berlin class will be conducted by her assistant, Celene Loveland. For further particulars address Martin Luther St. 68 Portal a, Berlin, W.

## GEORGE FERGUSON

BARITONE.

Vocal Instructor

KLEIST STRASSE 27, BERLIN W.

## PASMORE

TEACHER of SINGING and INSTRUCTOR of  
ARTIST CLASS at STERN CONSERVATORY

PRIVATE STUDIO:

Holsteinische St. 25 Berlin, W.

## EDGAR STILLMAN-KELLEY

### COMPOSER

STUDIO ADDRESS: Tauenzien St. 19A Berlin, W.





35 WYMOUTH STREET,  
LONDON, W., April 22, 1908.

After the usual Sunday afternoon and evening seances there is a total absence of music in London this week until next Saturday afternoon, when two important concerts will be given, that of the London Symphony Orchestra, with Arthur Nikisch conducting, and Godowsky's recital, the first one of the only two that he is giving in London this spring.

Godowsky's program will include Beethoven's sonata in E flat, Schumann's "Childhood Scenes," and for the first time "Contrapuntal Waltz Caprices on Strauss' 'Fledermaus,'" arranged by Godowsky, so it is sure to be full of the technical difficulties which he so easily surmounts. That he is a true "wizard" of the piano, a title that has often been applied to him, is but one of the many claims that can be put forward for this great pianist. His technic is always a thing to admire and wonder at; his beautiful touch also charms, and his interpretations are delightful. In fact, he is a great pianist, and what more can be said than that?

The program of the London Symphony Orchestra is devoted to the third "Leonora" overture, a Brahms symphony, "Prelude" and "Liebestod" from "Tristan and Isolde," and the "Francesca da Rimini" symphonic fantasia by Tchaikowsky. Such a program is sure to draw an immense audience to Queen's Hall, even if there were not also the magic of Arthur Nikisch's name.

It is time for the bands to begin playing in the larger London parks, so there will soon be plenty of out of door music everywhere.

Now that Easter is fairly over, great preparations are being made in all directions for music in the different country resorts, where the attractions of a good band are sure to draw visitors. Brighton, Aberystwyth, Bexhill (where Daniel Mayer is one of the aldermen and also justice of the peace, and where he has just been elected as chairman of the committee which was specially appointed by the Town Council to consider the best plans for entertaining visitors), Blackpool, Folkestone, Falmouth, Eastbourne, Dover, Bournemouth, Clacton-on-Sea, Hastings and St. Leonards, Hove, Littlehampton, Ramsgate, Ryde, Sandown, Shanklin, Margate, Newquay, Portsmouth, Southsea, Southend, Torquay, Tenby, Weymouth and Worthing, are all keenly alive in preparation, realizing as

they do that good concerts every morning and evening enhance the attractions of the country or seaside for strangers.

Louise von Heinrich, the young American composer, who recently gave a successful concert in Paris with the Colonne Orchestra, the program being devoted to her works, has arrived in London for the season and will probably be heard in an orchestral concert some time during the summer.

At the Good Friday concert in Queen's Hall, Esta d'Argo was one of the soloists, her numbers being "Angels Ever Bright and Fair" and "Let the Bright Seraphim." Other soloists were Agnes Nicholls, Ada Crossley, Edna Thornton, Ben Davies, William Green, Dalton Baker, Robert Radford, Dadine Sutherland, Ethel Marsh, C. H. Kempling and the London Choral Society. The hall was crowded with an enthusiastic audience.

Watkin Mills was the bass soloist in the performance of "The Messiah" which was given at Alexandra Palace on Good Friday. The opinion of all who know Mr. Mills' fine singing is well expressed in the following excerpt from one of the daily papers: "Watkin Mills in the bass airs was what he always is, absolutely beyond praise. We could wish that some of our younger singers would imitate this



BERNHARD STAVENHAGEN,

The Liszt pupil, concert pianist, and conductor, who will lead several concerts in London this season.

artist's perfect phrasing, the beautiful clearness of his runs and the dignity and breadth of his style."

The St. James Hall in Great Portland street is to be opened with a concert on next Saturday evening. Lucile Hill, Watkin Mills, Zacharewitsch and Miss Janotha are

to be the soloists. Promenade concerts will be given every evening with assisting soloists, when smoking is permitted. On the program for next Tuesday appears the suite by Bertram Shapleigh, "Ramayana," which has been played with such success in the provinces, and has also been done in Los Angeles, Cal., but this will be the first London performance. The new hall has a seating capacity of 1,000 and was built to meet what was felt to be needed, something between the small halls and Queen's Hall.

A second tour has been arranged by Archibald Archdeacon for South Africa, when ten festival concerts will be given. The artists he is to take out include Perceval Allen (this being her second visit), and they will sail on June 20. The works selected to be sung are "Hiawatha," "King Olaf," Handel's "Samson," "Creation," Mendelssohn's "Walpurgis Night," "Stabat Mater" and Sullivan's "Golden Legend." Capetown, Port Elizabeth, Grahamstown, East London, Durban, Bloemfontein, Kimberly, Johannesburg and Pretoria will be visited. At all these cities local choirs are busy rehearsing.

Landon Ronald will conduct the fourth season of the Birmingham Promenade Concerts. The names of eleven British musicians appear on the programs, and fifty soloists have been engaged. The accompanist is Hubert Bath.

A recent letter from St. Petersburg, Russia, makes mention of a wonderful singer who has just been heard there. Her voice has a capacity of five octaves, being extremely strong, sweet and expressive, so that my correspondent, who is, as a rule, the most unenthusiastic person, was quite overwhelmed and astonished. Unfortunately, the lady singer is a member of the aristocracy and has refused the offer of the Imperiad Opera; she would probably not "condescend" to professional singing, no matter what the terms offered. The letter continues: "Besides the deep feeling, the expression and technic, the miraculous ease of singing produce the most favorable impression; she can go as high or as low as she likes and her voice cannot fail her; any and every charm is combined in her. She was coached at home and is a thorough Russian of the best social position." Was it Patti whose voice was three and a half octaves? Five octaves sounds rather impossible, but the above is a record of one who has heard the lady sing.

Norah Drewett, the young English pianist who has been a great part of the winter in Germany, where she has been heard in a number of concerts, is now in Vienna, and reports that come to London indicate that she has made a really extraordinary and wonderful success. The general opinion is maintained that "Miss Drewett is the best all round woman pianist who has played in Vienna since Carreño." She has been complimented and feted by every one. A concert was arranged for Miss Drewett at the English Embassy by the British Ambassador and Lady Goschen, at which the Duchess of Cumberland, sister of Queen Alexandra, was present, and she at once arranged for a concert at her palace, where Miss Drewett played a program ranging from Bach to Liszt, the audience, of course, being of the most distinguished Viennese aristocracy. This young pianist is to remain in Vienna for six weeks and has been engaged for musical parties by Princess Alexandrine Windisch-Graetz, Princess Schöenberg, Gräfin Kilmansegg, wife of the Statthalter (that is, the official representative of the Emperor for the city of Vienna), and Gräfin Larisch, the palace of the latter being one of the

## FRANK BROADBENT

VOICE SPECIALIST

142 Marylebone Road London

ARTHUR ALEXANDER

TENOR  
In Europe Winter 1907-08

HARRY CLIFFORD LOTT

BARITONE

912 West 20th Street LOS ANGELES, CAL.

ALBANY RITCHIE VIOLINIST

Touring in Europe  
Pemberton Road, Victoria, B. C. 1907-08

## MISCHA ELMAN

Cable: Keynote, London

Sole Agents:

Established 1890

CONCERT DIRECTION DANIEL MAYER

Chatham House, George Street, Hanover Square, W.

LONDON, ENGLAND

## LESLIE HIBBERD

Representing in Great Britain  
the Leading Agencies of  
BERLIN, PARIS, HOLLAND and BELGIUM

Cable: Kingsaal, London 34 A. NEW CAVENDISH STREET, LONDON

## IBBS & TILLET

LEADING MUSICAL & CONCERT AGENTS

19 Hanover Square, London, W. Cables: Organo!, London

## WATKIN MILLS

(ENGLAND'S FAMOUS BASSO)

TEACHES THE ART OF SINGING

Coaching in Oratorio, Songs, etc., a Speciality

STUDIO: 152 King Henry's Road, London, N.W.

## CONCERT DIRECTION

KARL

## JUNKERMANN

(Sole Manager for KUBELIK)

122 Regent Street, LONDON, W.

Cablegrams: DOREMI, LONDON

## THE DELLE SEDIE SCHOOL OF SINGING, Ltd.

DIRECTORS:

MR. INGO H. SIMON, MME. ELEANOR CLEAVER-SIMON, MISS GERTRUDE GRISWOLD, MRS. J. EDGAR RUDGE, Managing Director.

FOR TERMS, ADDRESS

SECRETARY, 12 Hill Road, St. John's Wood  
LONDON

many "fairy palaces" of wonderful Vienna. The following excerpts from the Vienna papers will prove of interest:

The British Ambassador in Vienna and Lady Goschen gave, on Tuesday afternoon, in honor of the Duchess of Cumberland and Princess Olga, a musicale at the Embassy. The young English pianist, Miss Drewett, achieved a great success by her finished interpretation of a program consisting of selections from Bach, Beethoven, Saint-Saëns, Chopin, Brahms and Liszt.—The Times (Court news).

At Ehrbar Hall I had recently the opportunity of hearing the Austrian debut of the charming young pianist, Norah Drewett. As she will no doubt become one of our favorites, I hasten to add that a second recital has been arranged for Saturday. Miss Drewett seeks knowledge with the composer's soul and shows in her interpretations a deep thoughtfulness, warm elegance and a sure sense of style. She has personality without exaggeration, she is natural, without affectation; in her technique clean and neat without falling into the mechanical preciseness which spoils so many pianists; all in all, she is the personification of healthy musicianship. She showed these qualities in the Weber A flat sonata, in the capricious and charming eighteenth century pieces, in the tone pictures of Debussy and especially in Chopin and Liszt. Miss Drewett should now be heard with orchestra, where one feels she would be placed in the best advantage.—Vienna Fremdenblatt.

In Berlin and other cities in Germany the critics were equally favorably impressed with Miss Drewett's playing and musicianship. She appears to have "arrived," without any doubt.

The fourth of the series of concerts given by Thomas Beecham with the New Symphony Orchestra was devoted largely to the British composer, as, out of the six orchestral numbers, four were by Englishmen. The composers were Norman O'Neill, Joseph Holbrooke, Frederick Delius and Granville Bantock.

In addition to his success in the Bach B minor mass, Horatio Connell has been having every sort of social attention showered upon him during his stay at Frankfurt. A large reception was given for Mr. and Mrs. Connell soon after their arrival, when they met all their old friends, and since that time they have been the guests of honor at many dinners. At a dinner given by Mrs. Carl Borgnis, Mr. Connell sang, being accompanied by Reichenberg, the conductor of the Frankfurt Opera. After the concert a banquet was given at one of the hotels for the conductor Siegfried Ochs, all the assisting soloists, the committee and the chorus being present, in all about 200. Although Mr. Connell had just sung the mass music, he was importuned to sing some Brahms songs and had many compliments paid to him. The Connells will return to London on the 28th, and Mr. Connell has to sing at Gainsborough the same evening.

Rehearsals for the German operas have begun at Covent Garden, although the season is to open with an Italian opera, when Madame Tetrassini will appear. The opera has not yet been decided upon, but probably "Lucia di Lammermoor" will be the one chosen. The first per-

formance is to be on the 30th of this month, and the first Wagner night will be on the 1st of May. "Walküre," with Madame Rusche-Endorf, Madame Gulbranson and Mr. Cornelius is to be performed, and the two last mentioned singers will also take part in "Götterdämmerung" on May 5. Walter Hyde, the young English tenor, is to sing the part of Pinkerton in "Madama Butterfly," and will also be the Faust to Madame Melba's Marguerite.

Lionel Tertis, the viola player, who had announced an interesting program for works of that instrument early in May, has fallen a victim to the prevailing influenza, which attacked him at Cambridge, where he was filling an engagement. In consequence, his recital has had to be postponed until a later date this season.

When the first Middlesbrough Musical Festival was given in 1903, the possibility of another festival depended upon the results of that one. Now it is announced that on the 28th, 29th, and 30th of this month the second festival will take place, and that it is hoped to continue these meetings at intervals of five years. Carissimi's oratorio, "Jephthah," is to be sung, and the list of works includes Elgar's "The Kingdom," Parry's "Blest Pair of Sirens," "The Lotos Eaters," and one of his symphonies; Hugo Wolf's "Frühlingschor," Bertram Shapleigh's "The Raven," and symphonic poems by Sibelius and Smetana. The chorus numbers 300 voices and the Hallé Orchestra will assist.

Helen Rodd, of Newcastle-on-Tyne, has been awarded both the Louisa Hopkins Memorial prize and the Stern-dale Bennett prize for pianists at the Royal Academy of Music. Miss Carpenter, who took the Charles Mortimer prize for composition, was also highly recommended for the piano prizes. The competition for the Parepa Rosa scholarship is to take place at the Royal Academy the latter part of this week.

A. T. KING.

#### Spry Music.

BERLIN, April 19, 1908.

To The Musical Courier:

In the list of works performed by me in Berlin—which you were good enough to reprint in a recent issue of THE MUSICAL COURIER—a charming melody by Walter Spry, of Chicago, was inadvertently omitted. I played the same not only in Berlin, but in Leipzig and London, not to mention other cities of less musical importance, and everywhere it received especially warm and spontaneous applause, as well as recognition on the part of the press. As in the case of many other American compositions of sterling worth, it is still in manuscript, for lack of an enterprising publisher. You will confer a favor by publishing these few lines, as I regret the omission of Mr. Spry's name.

Very sincerely yours,

THEODORE SPIERING.

#### MUSICAL NEWS OF BROOKLYN.

By general request, Kreisler and Hofmann played the "Kreutzer" sonata, by Beethoven, in place of the Saint-Saëns sonata in D minor, announced in the original program. The Brooklyn recital took place at the Baptist Temple, Thursday night of last week, and was under the auspices of the Brooklyn Institute of Arts and Sciences. Both artists played solos on the programs presented in Manhattan and in other cities, and previously reviewed in these columns. There was much enthusiasm for Kreisler, and musicians and music lovers pronounced it one of the best nights the Institute has provided during the season.

The question of Sunday concerts in Brooklyn next season is being discussed, but so many of the dear people across the East River bridges think Sunday concerts sinful, and so some of the managers are showing the "white feather." Some of the very persons who object to Sunday concerts think nothing of going to Prospect Park Sundays in the summer months, and unless these very good people are tone deaf, they cannot help hearing the band concerts, at which some excellent music is played. Why these same people should oppose Sunday concerts in the winter is puzzling. But those who want the Sunday concerts are living in hopes. By next autumn Brooklyn will have the finest concert auditorium east of Chicago, and certainly it would be a blessing to inaugurate a series of Sunday concerts at popular prices for wage earners and students.

The Brooklyn Institute announces three afternoon piano recitals by Arthur Whiting, at Association Hall, Fridays, May 8, 15 and 22.

Music by Sodermann, Sjögren, Grieg, Abt, Petersen-Berger, Reissiger and some Swedish folksongs, will be on the program which the Swedish Glee Club, of Brooklyn, will give at Association Hall, Thursday evening, May 14. Arvid Akerlind is the conductor.

August Roebelen, pianist, and Edwin Grasse, violinist, played the "Kreutzer" sonata last evening (Tuesday) at the meeting of the Tonkünstler Society, held at the Imperial, on Fulton street. The Saint-Saëns variations on a theme by Beethoven, for two pianos, were played by Otto L. Fischer and Walther Haan. Messrs. Roebelen and Grasse closed the program with the Franck sonata for piano and violin in A major. The usual social hour followed the music.

De Lara's "Solca" was not a rousing success in Cologne. Other operas done there not long ago were "Don Giovanni," "Traviata," "Hans Heiling," "Fra Diavolo," "Samson and Delilah," "Romeo and Juliet" (with Naval as the hero), "Carmen," "The Mute of Portici," "Evangeliemann," "Abduction from the Seraglio."

**EUGÉNIE VIRGINIE** MEZZO SOPRANO  
Now Booking Season 1908-9  
**SASSARD** CONCERT SOLOISTS  
Management HENRY WOLFSOHN, 131 East 17th St., New York

**ISABEL HAUSER** CONCERT PIANIST  
Address: THE ANSONIA  
SEASON 1907-8  
New York

**EDWARD JOHNSON** TENOR  
Management HENRY WOLFSOHN 131 E. 17th St.

**DANIEL BEDDOE** Dramatic Tenor  
Concerts, Oratorio, Etc.  
Address HENRY WOLFSOHN  
131 East 17th Street

**SPALDING**  
First appearances, November 8 and 10  
with NEW YORK SYMPHONY ORCHESTRA  
WALTER DAMROSCH, Conductor  
R. E. JOHNSTON, Manager  
St. James Building  
Broadway and 26th Street, New York City

V  
I  
O  
L  
I  
N  
I  
S  
T



**GIORGIO SULLI**  
Teacher of MARIO SAMMARCO  
VOICE CULTURE  
WEDNESDAYS and SATURDAYS at  
CARNegie HALL  
Phone: 1350 Columbia NEW YORK  
Other Days, Insurance Building, New Haven, Conn.

**J. FRED WOLLE,** ORGANIST  
Address THE WOLFSOHN MUSICAL BUREAU, 131 East 17th St., New York

**GRAND OPERA SCHOOL**  
Under the Direction of **GUSTAV HINRICHS**  
(Conductor of American, National and Metropolitan Opera.)  
MR. HINRICHS will be assisted by a corps of the best assistants and the best Opera Stage Manager in America. Practical stagework daily; TRIAL PERFORMANCES WEEKLY. Location to be announced.  
Date of Opening October 1st, 1908  
Address all communications to Gustav Hinrichs, care of Metropolitan Opera House, New York City.



## MARGUERITE LEMON'S SUCCESS ABROAD.

In all European countries where grand opera is given the American artists are making their mark.

Marguerite Lemon, one of the foremost among American singers winning success abroad this season, has, through her triumphs in Europe, added to the artistic reputation of her own country. Whether singing in the land of her birth or in Europe, her beautiful voice, charming personality and dramatic talent have made her a favorite.

From her very first appearance before the public Miss Lemon has been an attraction. Beginning her career by singing in church, concert, light opera and oratorio, she was in 1904 engaged under a three year contract by Mr. Conried for soprano parts at the Metropolitan Opera House. Possessed of a phenomenal voice, which combined powerful vitality with exquisite sweetness, Miss Lemon won the applause of her audiences, but she soon felt that, for permanent success in an operatic career, she needed a vocal art which would save her from a dangerous tremolo and from a production which was beginning to cause her to sing out of tune.

On the advice of manager Emil Levy, Miss Lemon began lessons with Alice Garrigue Mott. Mrs. Mott teaches her pupils to gain command over their voices by conducting the vocal vibrations to the resonators that give the overtones and the carrying quality, which render it possible to sing a pure tone without straining the voice or burying it in ugly noises caused by detrimental emission. One of the fundamental principles inculcated by this teacher is that the artist creates the mental tone, in anticipation of the singing of it, and that the physical vocal organ must be used normally in order to convey to the audience the ideal tone quality, and with this, the true musical interpretation. The vocal chords must be unhampered by any hardening of the muscles, and a skillful articulation, bringing the vibrations to the front of the mouth, will give a distinct and beautiful diction, not only without damage to the voice, but with ever increasing youthful strength, and with the ability to express the full significance of the music.

One evening, after studying with Mrs. Mott, Miss Lemon sang The Bird, in "Siegfried," and Felix Mottl, who was conducting, complimented her most highly on her performance, saying that her voice now came fully to the house with a carrying tone. During this season Miss Lemon sang also the Shepherd in "Tannhäuser," the First Flower Maiden in "Parsifal," Michaela in "Carmen," Nedda in "Pagliacci," and several other important parts. Her singing of Nedda was such a hit that it drew from Madame

Nordica the prediction, published in the New York papers, that Miss Lemon promised to be one of the coming American prime donne.

As Miss Lemon was not sufficiently familiar with the languages—German, French and Italian—in which operas

from several opera houses were made to her. She accepted the contract for Mayence, but before beginning her work there returned to America for further lessons with Mrs. Mott. It may be added that five other young aspirants in the art of singing came to Mrs. Mott from Europe as a

result of Miss Lemon's success. Miss Lemon herself will study again with Alice Garrigue Mott during the coming summer.

Miss Lemon's success at Mayence has been unequivocal. She has had offers from Berlin, Dresden and other opera houses, but her patriotic love of her native land makes her unwilling to bind herself for any extended period to an engagement in a foreign city. She has won particular commendation for her singing of Marguerite in "Faust," Eva in "Die Meistersinger," Elsa in "Lohengrin," Elizabeth in "Tannhäuser," and Butterfly in Puccini's opera of that name. Criticisms of some of her performances are appended:

Miss Lemon impersonated the deceived and abandoned Butterfly with delicate feeling in both singing and acting. The artist, indeed, seemed in attitude and gesture a real Japanese, and gave intense delight with her well schooled voice, which is capable of every modulation, and is now at the climax of its expressiveness. The singer acted with a conception of such clearness and unity that one could not but feel the full agony and despair of the innocent victim. With no straining for superficial effects, she shows the true qualities of effective art.—(Translation) Mainzer Journal, November 21, 1907.

In singing the part of Butterfly, Marguerite Lemon was delightful. She commands a voice which is full, warm and expressive, and perfectly even in all registers. \* \* \* She has a decided dramatic gift. \* \* \* From this young artist we may expect further notable performances.—(Translation) Mainzer Tageblatt, November 21, 1907.

Our stage possesses in Miss Lemon an eminent impersonation of the title role. Her charming appearance, temperamental acting, powerful and beautiful voice, and expressive delivery made a great success of this trying and difficult part. It was but natural that the lion's share of the applause and curtain calls fell to this splendid Butterfly.—(Translation) Mainzer Neueste Nachrichten, November 21, 1907.

Miss Lemon, who sang the role of Elsa for the first time, was captivating. She possesses all the qualities required for a charming and poetic embodiment of this most engaging princess. Her fresh, youthful and beautifully trained voice rang out with lovely warmth and fascination.—(Translation) Mainzer Journal, February 24, 1908.

Miss Lemon offered in the title role a surprisingly rounded, effective and dramatic delineation, to which, in a large measure, the success of the opera was due.—(Translation) Neueste Anzeiger, Mainz, November 21, 1907.

Miss Lemon gave a surprisingly just characterization of Elsa. Her warm, rich, perfectly schooled soprano voice filled every demand of the part. She completely expressed both the dreamy and ideal, as well as the passionate qualities of the heroine.—(Translation) Mainzer Neueste Nachrichten, February 24, 1908.



*To my dear teacher  
Alice Garrigue Mott  
with  
grateful remembrance—  
Marguerite Lemon*

are sung in New York, she, with the aid of Mrs. Mott, secured from Mr. Conried a leave of absence, in order that she might have the opportunity of studying each tongue in the country in which it is spoken, a much more rapid process than learning from grammar and textbook. In Munich, where she had gone for German, she sang with such success in a recital given by Henry Hadley that offers



MILAN, April 15, 1908.

La Scala will close the lyric season this week, "Mefistofele" and "Pelleas and Melisande" alternating. "Mefistofele" was a partial success. The announcement alone of "Mefistofele" called out an immense and well disposed audience. Chaliapine, the famous basso, whom you have heard and judged in America, could not do himself justice as a singer, having just recovered from a strong attack of influenza; as an actor he was found to be rather too much of an acrobat, and the innovation of costume was not well accepted. He was judged as being a man of talent, but exaggerated mannerisms. Mlle. Alda was the best part of the performance; she looked bewitchingly pretty, her new costume, with the becoming headgear, being worn with grace and charm. She sang with delicacy and sentiment, and her acting was measured and dignified. She was liberally applauded after the "Nema," and recalled after each act. The tenor Grassi is not an artist ripe enough for such a difficult part as Faust. He has some ringing upper tones, which he abuses to the detriment of the rest of his voice. As an interpreter he is not distinguished. The chorus, scenery and orchestra were magnificent; it was noted, though, that Toscanini did not direct this opera with the same care and enthusiasm as he does a Debussy or a Charpentier or a Wagner opera. "Mefistofele" will probably end the season.

\*\*\*

The eight great orchestral concerts that annually take place after the lyric season are already announced at La Scala.

\*\*\*

Tito Ricordi has given his ideas as to the exodus of the best artists to foreign lands, and more especially to America. "What is the remedy?" he was asked. "We will create new and young artists; we will make them study; we shall bring them to the fore." He also spoke as if

it were a thing assured, that all the large cities of the States will have their own opera house and company, and this very shortly.

\*\*\*

A comedy, named "Rossini," has been given at Florence, but was not a success.

\*\*\*

The composer, Giacomo Settacioli, directed a concert of his own compositions at the Corea of Rome. The audience remained rather cold.

\*\*\*

A sacred concert will take place at the Corea, Rome, on Holy Thursday, the long program containing names like Mendelssohn, Berlioz, Mancinelli, Saint-Saëns, Liszt, Sgambati, Wagner.

\*\*\*

At Santa Cecilia, Rome, the fourth audition "for the culture and exercise of the pupils" took place on the 14th. The object of these hearings is to get the pupils used to appearing before the public.

\*\*\*

At Rovigo an interesting lecture on musicians of the seventeenth century, with hearings of Pergolesi, Marcello, Durante, and others was given by Professor Migliorini.

\*\*\*

The Court of Appeals has been called upon to decide whether the Court of Commerce is a competent judge in



ALBERTO FRANCHETTI.

Composer of "Germania," a recent successful opera in the modern Italian repertory.

the Donizetti heritage question, for the Societe des Auteurs has been condemned to pay the heirs 800,000 francs. The result is awaited with interest.

\*\*\*

For charitable purposes, Rossini's "Stabat Mater" will be done at Sala Umberto, in Rome.

\*\*\*

Most of the artists of the Manhattan Opera have arrived here, and Oscar the Great is expected soon.

\*\*\*

A new opera, "Ivan," by Guarnieri, was given with success at Treviso.

\*\*\*

Don Lorenzo Perosi, who has been seemingly in retirement at a monastery in Poland, has written several new compositions, a continuation of the suites already begun. They are to have the names of nine of the principal cities of

Italy, each work to be characteristic of the city it portrays. Perosi has refused a lucrative offer to direct concerts of his own music in South America, saying that conducting absolutely wears him out.

\*\*\*

Bonci, before going to Vienna for the jubilee of Emperor Francis Joseph, will pay a short visit to his villa at Cesena.

\*\*\*

Nicola d'Afri, a well known critic in Rome, delivered an interesting lecture on "The Future Genius of Italian Opera," which is to be repeated here in Milan.

\*\*\*

Another Italian woman composer has had a success at Monte Carlo, with her "Cobzar," lyric drama, by Helen Vacaresco, the Roumanian poet.

\*\*\*

Poor little Miccio Horczowski has lost his adored mother!

\*\*\*

During Holy Week, many sacred concerts will take place in several of the large cities.

\*\*\*

A magnificent company has been engaged for the important season of opera at Barcelona this spring.

\*\*\*

Busoni gave two splendid concerts at La Sala del Conservatorio.

\*\*\*

Spiro Samara's (the Greek composer) new opera, "Rhea," was very successful at Florence.

\*\*\*

Giorgio Barini, another well known critic of Rome, has delivered a lecture at Ravenna on "I canti del Risorgimento." The lecture was illustrated by songs and choruses.

\*\*\*

The blind pianist, Fabozzi, had an immense success in Rome.

\*\*\*

Milan this year has been favored by more artists than in previous seasons.

\*\*\*

Mancinelli has withdrawn his "Paolo e Francesca" from La Scala, because he says he cannot afford that his opera should have the same fate as Cilea's "Gloria" had last year, on account of the hurry and lack of rehearsals.

\*\*\*

The season at La Scala will finish on Monday next, Easter Monday.

\*\*\*

The operas which had the most success here this winter were "Pelleas and Melisande" and "Louise," outside of "Götterdämmerung." E. R. P.

"L'Ancêtre," Saint-Saëns' opera, had no exceptional success at its local première in Prague.

## SUMMER VOCAL STUDY NOTICE

**Mr. Hermann Klein**

has postponed his projected European trip, and will continue to receive PUPILS at his NEW YORK STUDIO until the end of June.

N.B.—Mr. Klein himself imparts the technique of the Art of Singing to all who require it. He does not send his pupils for preliminary training to any assistant teacher.

STUDIO: 154 WEST SEVENTY-SEVENTH STREET

the Donizetti heritage question, for the Societe des Auteurs has been condemned to pay the heirs 800,000 francs. The result is awaited with interest.

\*\*\*

For charitable purposes, Rossini's "Stabat Mater" will be done at Sala Umberto, in Rome.

\*\*\*

Most of the artists of the Manhattan Opera have arrived here, and Oscar the Great is expected soon.

\*\*\*

A new opera, "Ivan," by Guarnieri, was given with success at Treviso.

\*\*\*

Don Lorenzo Perosi, who has been seemingly in retirement at a monastery in Poland, has written several new compositions, a continuation of the suites already begun. They are to have the names of nine of the principal cities of

## PROCURE ENGAGEMENTS

USE THE

## AMERICAN MUSICAL DIRECTORY

Which Gives the

ADDRESSES

OF

MUSICAL SOCIETIES, CLUBS, ETC.

Price, \$2.50, Delivered

439 FIFTH AVENUE

Telephone: 4890-89th

NEW YORK

# ZIMBALIST

INCOMPARABLE RUSSIAN VIOLINIST

# TINA LERNER

SENSATIONAL RUSSIAN PIANIST

# KUSSEWITZKY

PHENOMENAL CONTRA BASS

LONDON 122 Regent St. PARIS Rue Lafitte 13 NEW YORK 1402 Broadway

**KARL JUNKERMANN**

(Manager Kubelik)

OPERATIC, THEATRICAL AND CONCERT DIRECTION

FOR TERMS AND DATES—

SEASON 1908-09

**J. E. FRANCKE**

1402 BROADWAY  
NEW YORK

PHONE: 2080-38

CABLE: FRANCRELO



## Field for Music Performers in the Middle West.

St. Louis, April 30, 1908.

Music artists in the East and those looking after their interests would do well to get in close touch with the musical movement in the Middle West. No one not in it can have any idea of the enormous activity, steadily increasing, which marks musical progress in this wealthy and ambitious district. Particularly in educational directions is there demand for good illustration of vocal and instrumental art. The college and university field out here is a world in itself with from 500 to 5,000 students each from all parts of the country and many from Europe, grouped together within telephone distance of each other. Music departments of such are moving with velocity toward the very highest rank in music performance. College authorities are discovering that the "music department" is a magnet of attraction for pupils second to none. Educative thought in music directors is discovering the value of music to all minds, and the necessity for the highest and best if the influence is to be of value. Endowment by State, individual or church, aided by trustees and united efforts of music loving students, offer possibilities for securing good artists to zealous leaders, and the whole movement grows upon what it feeds. Music is becoming the motive power in large, important and increasing directions.

At the coming festival will be a recital by Schumann-Heink, a matinee by the Chicago Symphony Orchestra and soloists, giving Golterman's concerto in A minor, and selections from Wagner, Berlioz, MacDowell, Grieg, Mendelssohn and Svendsen, "The Messiah" and "Stabat Mater" (Rossini). The festival will be given in a fine new auditorium costing over \$100,000, covering an area of 17,000 feet, seating 2,100 people, and which was recently dedicated by two days of MacDowell's compositions through the initiative of President James himself, who with the musical corps aroused the entire community to enthusiasm for a national composer, and in having a memorial tablet for the auditorium planned in his memory.

Here is the University of Illinois, in Urbana, near Champaign, a school of 4,000 students, with a faculty of 408, and three branches in Chicago, situated in a bouquet of rich, sunshiny, ambitious towns, and connected by ribbons of trolley cars, giving its eleventh annual May festival of four concerts, with Schumann-Heink, Genevieve Clark-Wilson, soprano; Rose Lutiger-Gannon, contralto; John B. Miller, tenor; Arthur Middleton, bass; Franz Wagner, cellist; Jan van Oordt, violin, and the Chicago Symphony Orchestra of sixty-five men directed by Adolph Rosenbecker. Such festivals are the outgrowth of an organized music

school, which forms part of the regular university course, under direct presidency of Edmund James James, Ph. D., LL. D., the university president, with Frederick Locke Lawrence, of Vermont, music director. The Choral Society of the university, upon which the festivals are based, numbers 300, trained in the music school, and by rehearsal of such previous works as "The Redemption," "St. Paul," "The Messiah," "The Creation," "Samson and Delilah," "Faust" and smaller works such as "Christophorus," "Hiawatha's Wedding," "Fair Ellen," "Swan and Skylark," "Narcissus," "Skeleton in Armor," with quantities of miscellaneous composition, prominent soloists uniting with university forces.

The same sort of thing is going on continuously in scores of other directions. In Decatur, for instance, where the James Milliken University School of Music, directed by Hermann H. Kaeper, of Cincinnati, backed by President Taylor, Ph. LL. D., and board of management, has brought a splendid music school to the front, engaging, in addition to student and faculty resources of remarkably high standard, such artists as Rudolph Ganz, Max Bendix, De Pachmann, the Olive Mead Quartet, Genevieve Clark-Wilson, Adah Bryant-Buckingham, and in collaboration with the Decatur Musical Culture Club making the coming of superior art companies possible. Macmillan, with the Amsterdam singer, Rosina van Dyk, and Richard Hagerman, piano, are now billed all over. Kubelik, Galski and Kreisler and others of that class are heard. Here there is a choral symphony society of 150 members, an enrollment of 450 students in music, and twenty-six music teachers from Berlin, Paris, Boston, New York, Chicago and Cincinnati. Other artists heard at the Illinois University are Sherwood, Sibyl Sammis, Karl and Elizabeth Grienauer, Marie Zimmermann, Mary White Longman, Edward Strong, Frederic Martin, Leopold Kramer, Bertha Roy and Ludwig Schwab, with Kubelik.

Again, at the State Normal University, Normal, near Bloomington, Ill., where David Felmley, A. B., LL. D., a strong music advocate, is president, Frank W. Westhoff director, and where artists are invited through lecture associations; also at Illinois College, Jacksonville, Ill., where a festival is now being prepared; at Knox College, Galesburg; at Godfrey and Shurtleff colleges, Alton; and in Missouri at Columbia and Mexico, with its Hardin College; in St. Charles, where one of the best Eastern pianists has just been engaged by the Lindenwood College; in Parkville, Liberty, Lexington, Warrenton (where two spring festi-

vals will be given); in Emporia, Lawrence and Topeka Kan., and in scores of other places unknown to many Eastern musicians, who imagine the art earth to be comprised in New York, Boston and Philadelphia. But it is the program material that is inspiring in this connection. The standard of material is worthy the best efforts of the best artists in all lines. Besides this, surrounding towns all become stirred. Societies and women's and music clubs are brought into line. Theater and opera house management is appealed to, circuits are created and maintained, the press "gives itself to the cause," audiences are waked up and brought in, a sort of halo surrounds visiting soloists. They are believed in, honored and given appreciation, applause, extended acquaintance and extended advertisement worth its weight in gold to professional people.

Two things are, however, necessary to get out into this field. Artists must be known about. Their names must be so familiar that even the laity cannot say, "We never heard of him, of her." They must have been heard of, and the "impression" must be good. Being known is not sufficient. Leaders of music in the great educational institutions are chosen for their scholarly reputations, have been trained abroad, most of them, and many graduated from foreign schools and masters. They have, moreover, an added intelligence. Their whole hearts are in music progress, but their brains are not wool covered. They are discriminating and have taught discrimination. Artists must be really good, attractive to audiences and advantageous to music. Standard is mounting fast. Once fooled by glittering promise lacking fulfillment, a musical body is wary, and wariness is becoming based upon knowledge. An orchestra organization that was "caught" once this season has already formulated plans that "it may not happen again." Support would soon lessen under disappointment. Never was there such demand for capable and attractive artists in all departments to appear before large and appreciative audiences at good prices, and become heralded as is not possible in more blasé communities. Schumann-Heink can still fill any house in any place any season. Frederic Martin can. Marie Zimmermann and Rider-Kelsey can. Macmillan, Daniel Beddoe, Edward Johnson, Kubelik, Janet Spencer can. So can Samaro, Creatore, Maconda, Sherwood, Abott, Carreño, Bauer and others. But the list of familiar names is too small. Many who could fill profitable engagements and delight audiences are not dreamed of. In a pinch their names do not "float" to the surface. Whole "circuits" were recently thrown into disorder by the indisposition of Schumann-Heink. Who to get? What to do? So much preparation, anticipation, announcement. What can be done? Can Galski come? Who, who, who? New York singers who wipe eyes over unfilled time had better wake up, prepare themselves more extensively, get on more life, and get in line as "understudies" of the now familiar ones, so that their names may "float" into thought in the many require-



**FLORENCE AUSTIN**  
VIOLINIST  
RECITALS, CONCERTS, MUSICALES, TOURS  
ADDRESS  
GEO. S. GRENELL, Manager, 404 2d St., Brooklyn, N. Y.



**AGNES PETRING**  
SOPRANO  
Pupil of Catenhausen, M. Lehman, Schroeder-Hanftsaengi and Stackhausen.  
Concerts, Oratorios, Recitals  
Exclusive Managers:  
**HAENSEL & JONES**  
1 East 42d Street New York

**MRS. CARL ALVES**  
AMERICAN CONTRALTO  
VOCAL INSTRUCTION  
PUPILS PREPARED FOR CHURCH AND ORATORIO  
Leipzig, 61 Kaiser Wilhelm Str. 1

**DORA BECKER** VIOLINIST  
Exclusive Management  
**HAENSEL & JONES**  
1 East 42d Street  
NEW YORK  
ENGAGEMENTS NOW BOOKING FOR 1908-09

**M. E. ARTHUR NIKISCH** LONDON:  
May 1 to July 1  
Address  
**DANIEL MAYER**  
Hanover Square W.  
London  
COACHING FOR LIEDER AND OPERA  
Thomasius Str. 28, LEIPSIK

**JANET SPENCER** CONTRALTO  
254 West 94th Street  
Phone: 5408 River  
Management: HENRY WOLFSON  
**FLORENCE MULFORD** MEZZO SOPRANO  
Formerly with Carried Metropolitan Opera Company  
Under exclusive management of  
**HAENSEL & JONES**  
No. 1 East 42d Street NEW YORK

IN AMERICA  
October 15 to  
December 24

**SAUER**

KNABE PIANO EXCLUSIVELY

AUSPICES OF  
**WM. KNABE & CO.**  
MANAGEMENT:  
**BERNHARD ULRICH**  
Lyric Theatre, Baltimore

ments thrown into view by the remarkable musical activity of the big Middle West.

\*\*\*

Trust St. Louis to take care of her music. Financial response to the emergency call sent out by the management of the Symphony Orchestra for support for the coming year has already, after a few mails, surpassed the best hopes of the leaders. An earnest effort is being made to plan sustenance in advance instead of providing the conventional "deficit." Eight evening and eighteen popular concerts are being arranged, four of the evening ones to be strictly symphonic, four of a high grade of miscellaneous material. Soloists will be the best to be had, as upon their attractiveness depends much of the success of maintenance. Committees represent the best people in St. Louis. A monument in esteem, while living, must be erected to Hanford Crawford, president, for the extensive part he takes, not only in care of the Symphony Orchestra, but of other musical affairs; Chairman A. W. Douglas, also of the executive committee, and the rest. These men do not wish their names mentioned. But the mention does good. The soloists cost \$1,964 last season. Orchestra, including conductor, cost \$26,960. The entire expense of the organization for the season was \$37,923.

\*\*\*

The worst feature of the ultra extravagance of wealthy society people lies in what they do not do otherwise. One or two foolish dresses, overloading dinners or criminal wine suppers, would lift this comparatively small load from the shoulders of a few faithful citizens, and bless the entire community with lasting uplifting influence. Where is the comparison in expenditure?

\*\*\*

The Morning Choral Society (ladies) gave an operetta by Charles Vincent, libretto by Jeanie Quinton Rosse, "The Egyptian Princess," in place of the conventional concert. Nine members of the club took prominent parts, Mrs. Halsey C. Ives, the president, acting as stage manager. An admirable chorus of priestesses, slaves and attendants surprised many. Skilful dancing by several was still more of a surprise. The Odéon was packed by a brilliant audience. Even the foyer was artistically decorated. Costumes and scenery were true, as well as beautiful. The programs were illuminated printing on parchment.

\*\*\*

The Amphion Club had Madame Carreño and Alois Burgstaller to close the season. Beethoven sonata, op. 57; three Chopin numbers, and three numbers by Schubert, Schubert-Liszt and Schubert-Tausig were piano numbers. The vocal soloist gave the "Walküre" "Liebeslied"

and songs by Brahms and Strauss. Among the choral numbers was one, "Answer," by the conductor, Alfred G. Robyn.

\*\*\*

Ernest Prang Stamm, head of the music school of that name, in St. Louis, had a large and attentive audience to hear his first "Trio Evening." Trios op. 32 and 58, for piano, violin and cello, with songs by Strauss, Hammond, Woodman, Brahms and Durante sung by Mrs. Geller, a member of the Stamm School, made the program. The personal interest taken in Mr. Stamm's educational venture in St. Louis is a great pleasure to those who recognize his delicate artistic nature, and the earnestness of his efforts, and the siege of preparation he has passed through to fit himself for usefulness.

\*\*\*

The same may be said of Ottmar Moll, whose recent return from abroad and commencement of teaching in private studio, interests a large circle. His concert program held Beethoven's sonata 53, Schumann's "Carnaval," Rubinstein's "Serenade," Scarlatti's "Presto," "Memento Capriccioso" by Von Weber, Liszt's "St. Francois on the Water," and Chopin's "Bolero" and "Berceuse."

\*\*\*

Miss Murray, the gifted piano pupil of Samuel Bollinger, who has come from San Francisco to St. Louis to continue study, is now engaged to give several recitals in the South next season, and one here in St. Louis. Miss Murray has rare qualities of life, steadiness and adequate technique. Mr. Bollinger, himself a composer, is coaching his pupil to "show structure distinctly," a feature ignored generally by pianists.

\*\*\*

E. R. Kroeger's last Lenten program consisted of compositions by this well known musician. There were mythological scenes—"Arion," "By the Waters of Lethe," and "Ixion"; a vocal cycle of ten songs for tenor, entitled "Memory"; a recitation with piano accompaniment, "The Romance of the Dawn," and four piano solos, American character sketches, "Mountain Dance," "Prairie Sadness," "Indian Lament," etc.

\*\*\*

The Apollo Club closed its season this evening in a blaze of triumph, under the leadership of Charles Galloway. A novelty was offered in this instance by the performance of harp solos by Enrico Tramonti, who gave an "Oberon" fantasia by Parish-Alvars.

F. E. T.

The famous Nether-Rhenish music festival will not be held this year, owing to internal dissensions.

## A Voice From the Past.

HOME FOR INCURABLES,  
NEW YORK, April 24, 1903.

### To The Musical Courier:

A copy of THE MUSICAL COURIER is at hand, with its excellent sketch of Pauline Lucca. The New York Tribune was somewhat exaggerated in its praise. For instance, it says that Lucca was able to sing both Mignon and Filina; whereas, it is a matter of record that when Lucca appeared in the title role of the opera, with Kellogg as Filina, the latter was so brilliant in the "Polacca" that she eclipsed Lucca on that evening; although the latter was the operatic sensation of the season and had taken the town by storm as Marguerite in "Faust"—a part which New Yorkers had hitherto identified with Kellogg. Her versatility was shown in rendering equally well Leonora and Azucena, in "Il Trovatore." Her Selika in "L'Africaine" (a part Meyerbeer composed for her) held her audience spell bound.

That season—1872 to 1873—was intended to equal the season immediately preceding, and which gave us Nilsson, Brignoli, Maurel, Capoul, and others.

The Lucca season was less brilliant, owing perhaps to her inadequate support, although Kellogg was the off-night prima donna and Ronconi, a baritone, who really belonged to the Grisi and Mario epoch, was a member of the company. "Crispino e la Comare," with Kellogg and Ronconi, was a great success. During the season of 1873-74 Nilsson was again at the Academy, with Mlle. Torriani, Signori Campanini, Capoul, Maurel and Annie Louise Cary, while at the Grand Opera House we had Lucca and Di Murska. The former was miscast so much that the season was a failure, although in Donizetti's "Il Poliuto" Tamberlik and Lucca were unrivalled in eloquence.

After the season at the Grand Opera House broke up Lucca joined the Academy forces, and one Sunday afternoon Nilsson and Lucca sang the duet, "Quis est Homo," from Rossini's "Stabat Mater."

Lucca was the greatest operatic artist of the latter half of the nineteenth century. As Richard Grant White says of Malibran, Lucca was equally great in the "grand, the pathetic, and the gay."

HARRY STEWART.

P. S.—Although we have entertainments here at the Home for Incurables from such artists as Henrietta Markstein, Keating's Orchestra, and the Letter Carriers' Orchestra, and though a Mrs. Meyers has allowed us a hearing of Sembrich, Melba and Caruso on a talking machine, some of us "old fogies," who have reminiscences of Patti, Lucca and Nilsson, cannot be blamed for dwelling upon such a past.

HARRY STEWART.

# CORINNE RIDER-KELSEY SOPRANO

Oratorio, Concert and Song Recitals

SOLE MANAGEMENT

HENRY WOLFSON

131 East 17th Street, New York

HERMANN O. C. KORTNEUER, Pianist  
Recitals and Concerts with Orchestra  
Address for engagements  
11230 HESSLER ROAD, CLEVELAND, OHIO

VICTOR ILA CLARK  
Piano and Composition  
DRESDEN HETTNERSTR. 4, III

LENA DORIA DEVINE

TEACHER. Lamperti Method of SINGING  
NEW YORK, WINTER TERM. PARIS, SUMMER TERM  
Teacher of BLANCHE DUFFIELD, Coloratura Soprano, Sousa's Band, Herbert Orchestral Concerts, several seasons; MARIE HUETTE, Dramatic Soprano, Metropolitan Grand Opera Co., Italian Grand Opera, Italy; JESSIE ABBOTT, Soprano, Metropolitan Grand Opera Co., Grand Opera, Paris; CLARA M. HAMMER, Coloratura Soprano, National Grand Opera Co.; MARIE LOUISE GEBLE, Contralto; AIMEE DELANOIX, Coloratura Soprano; FRANCES HYDE, Mezzo Soprano; MINNIE MINCK, Soprano; JOSEPH WOLF, Baritone; EDWARD W. GRAY, Tenor (Old First Presbyterian Church); ASSUNTA DE ROSA, Coloratura Soprano; and many others.  
Studio, 136 Fifth Avenue. Residence, Prince George Hotel, New York

OSCAR SAENGER  
TEACHER OF SINGING

Teacher of Mme. Josephine Jacoby, contralto, the Court Grand Opera Co.; Mme. Marie Rappold, soprano, Court Grand Opera Co.; Allen C. Hinchley, basso, Court Grand Opera Co.; Mme. Sara Anderson, soprano, Grand Opera, Australia; Mme. Bernice de Pasquelli, soprano, Grand Opera, Italy; Léon Rains, basso, Royal Opera House, Dresden, Germany; Kathleen Howard, contralto, Grand Opera, Metz, Germany; Carolyn Ortmann, soprano, Grand Opera, Regensburg, Germany; Elizabeth D. Leonard, contralto; Bessie Bowman-Eatey, contralto; Hildegard Hoffmann-Husa, soprano; Alice Merritt-Cochran, soprano; Grace Longley, soprano; Marie Stoddart, soprano; Elizabeth Blamere-Turney, soprano; Laura L. Combs, soprano; Mildred Potter, contralto; Katherine Hanford, contralto; John Young, tenor; George Murphy, tenor; Alfred B. Dickson, tenor; Walden Laskey, baritone; Irvin Myers, baritone; Henri G. Scott, basso.  
Telephone, 9000 Plaza. Studio: 61 East 64th Street, New York

MATJA VON NIESSEN-STONE

AUGUSTA COTTLOW  
STEINWAY PIANO USED

THE COLLEGE OF MUSIC OF CINCINNATI

HENRI ERN

Renowned Swiss Violinist

Announces the engagement of

JOSEPH O'MEARA

(Well-known Actor and former leading man to Rhea, Bertha Kalisch and Nance O'Neil) for Elocution

THIRTIETH ACADEMIC YEAR BEGINS SEPT. 4TH.

Maintains a higher standard for graduation than any other school of music in America. Endowed, and NOT conducted for profit; thus affording a faculty of teachers unexcelled in their specialties and general musicianship. A certificate or diploma from the College of Music of Cincinnati is an "open sesame" to a good position.

THE COLLEGE OF MUSIC OF CINCINNATI, Elm Street, Adj. Music Hall, Cincinnati, Ohio

WILLIAM NELSON BURRITT

834 CARNEGIE HALL, NEW YORK

Will teach in Minneapolis from

June 15 to September 15

41 South 6th Street

CLARENCE

EDDY

Concert Organist

Management: HAENSEL & JONES  
1 East 42d Street, New York

WILLY THE ALWIN  
HESS-SCHROEDER  
QUARTET

For Terms, Dates, Etc., Apply to HENRY WOLFSON, 131 East 17th Street, New York



## NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF THE PRESS SECRETARY, MRS. JOHN OLIVER,  
156 N. BELLEVUE AVE., MEMPHIS, TENN., April 27, 1908.

The Union Musical Club, of St. Louis, Mo., Friday, April 10, gave a most attractive program for the twelfth annual Lenten concert of the club. The work was by the choral department and under the direction of Mrs. Charles B. Rolan. The soloists for the occasion were Mrs. A. I. Epstein, Janet Spencer and Rosalie Wirthlin. Others taking part were E. R. Kroeger, pianist; Mrs. Charles, pianist; Wilhelmina Lowe, harpist, and William Boeck, cellist. Mrs. George Frankel is the progressive president of the Union Musical Club.

\*\*\*

The Beethoven Club, of Memphis, Tenn., is bringing to a close its twentieth season. The final business meeting of the season will be held on May 13, when officers will be elected for the ensuing year—1908-1909. At a recent meeting of the club it was decided to have another artists' concert, this being the fifth of the season. At this meeting, Mrs. John Cathey, an artist member and officer of the club and a composer of no little merit, was appointed to represent the Beethoven Club at the Tennessee Federation of Women's Clubs, at Paris, Tenn. Mrs. Cathey was the club's representative to the Federation last year also.

\*\*\*

A recital of chamber music was given by the St. Paul, Minn., Club, at Elks Hall on April 4. This was the third of a series of chamber concerts of Mr. Sansone, and was well attended and greatly appreciated. Those taking part in the program were Mrs. Hermann Scheffer, Errico Sansone, Arnold R. Lotz, Bert Smith, Christian Erck, Mrs. Benjamin Sommers and Lima O'Brien.

\*\*\*

From Mrs. Winger, vice president of the Western section, comes a report of the State director, Miss Maupinn, of the work done in Colorado musical circles. Miss Maupinn makes a full and concise record of the work of five active clubs. The Friday Musical Club, of Boulder, Col., of which Mrs. John Kemp is president. The Denver Symphony Orchestra Club, of which Miss Taussig is the presi-

dent, is at present reported to be out of the National Federation, but is musically awake and doing good work, and the State director expects to have the organization federated before this report reaches the public. The Tuesday Musical, of which Mrs. J. E. Kinney, ex-president of the National Federation, is president, has sustained the reputation of excellent chorus work and interest in giving Denver her very best musical talent by bringing to the city the past season four celebrated artists. This club has the name of being one of the most popular organizations in the West. The Wednesday Music Club, of Canon City, with Mrs. James A. Aldrich as president, has done good, earnest work and is greatly pleased with the decision and study of the Wardwell plan of work, as adopted and recommended by the National Federation of Musical Clubs. The Wednesday Club is planning a MacDowell Day for the early days of May, when all other clubs in the city will be invited. The Monday Musical Club, of Pueblo, of which Mrs. J. D. Kellogg is president, has only an average membership of about twelve, and consequently has considered the bringing of an artist to Pueblo too much of an undertaking, but the club is doing philanthropic work, and for the past year has assisted two destitute families and kept the children in school. With Mrs. John Speed Tucker, president, the Colorado Springs Musical Club has had about the most prosperous season of its existence. Among the prominent artists who have appeared under the auspices of this ambitious club in the past season are: Bessie Abbot Concert Company, Olive Mead Quartet and Fritz Kreisler. The special work of the club in the past season has been the organizing of a good chorus. The membership numbers about 100.

\*\*\*

From Anna Simonto, president of the Beethoven Club, of Covington, Tenn., comes report of the very interesting program given by the members of her club on April 11. The program was made up of American compositions and a short sketch of the life of each composer represented was read before the number was rendered. The decora-

tions for the occasion were all in the national colors and very much in keeping with the spirit of the evening. Composers represented were Sousa, De Koven, Nevin, MacDowell, Seeboeck and Hawley, while members rendering selections from the works of these composers were: Misses Hill, Cotten, Buford, Shelton, McNeely, Reid, and Mesdames Lowenhaupt, Witherington, Hamilton and Shelton.

\*\*\*

Mrs. C. B. Kelsey and family, of Grand Rapids, Mich., attended grand opera in Chicago during the last week in April. Mrs. Kelsey is the greatly beloved and skilful manager of the affairs of the National Federation of Musical Clubs.

NOLA NANCE OLIVER.

### Alice Merritt Cochran in Springfield.

Alice Merritt Cochran, soprano, as one of the soloists of the Springfield, Mass., musical festival, won her share of the triumphs. Mrs. Cochran was especially well received after her singing in the Verdi "Requiem" at the Court Square Theater, on the evening of April 28. The audience and the critics were unanimous in expressing their approval upon the merits of this charming artist. Some of the press notices follow:

Mrs. Cochran sang without frills or flourishes. She is endowed with a voice which, in the upper register, has a bell-like purity of tone. Her notes rang true, and however great the demand upon her, she sang easily and convincingly. Her soprano obligato in the closing number of "The Requiem" was characterized by brilliant execution and genuine artistry.—Springfield Union, April 29, 1908.

\*\*\* The honors of the evening, however, fell to Mrs. Merritt Cochran, who surprised ever one by the strength and beauty of her interpretation. \*\*\* She won a place with the other two singers, who have given the soprano part so well, Madame Juch and Mrs. Hissam de Moss, who is at her best in "The Requiem."—Springfield Republican.

Mrs. Merritt Cochran, a new comer to the local festivals, was stamped at once as an oratorio artist and made a pleasing place for herself by her singing of the soprano role. There is an excellent ring to her voice, which is high and clear, and particularly suited to oratorio work.—Springfield News.

At the Philharmonic concerts in Carlsbad this season the works performed were: Reger's "Variations," Sekles' "Serenade," Bossi's "Intermezzi Goldoniiani," Sinding's first symphony, Elgar's "In the South," Glazounow's sixth symphony, and a number of standard works from the classical repertory.

# CALVÉ CONCERTS



CALVÉ

Beginning Middle of  
October, 1908

Mlle. CALVÉ will make a tour of Concerts in the United States and Canada. In some cities she will be heard in recitals. As the number of engagements is limited, applications for dates must be made now to

**LOUIS BLUMENBERG**

**AMERICAN MUSICAL  
DIRECTORY**

**437 Fifth Avenue  
NEW YORK**

## THE NEWEST SONG CYCLE

## NONSENSE SONGS

(The songs that came out wrong)

FROM

## ALICE IN WONDERLAND

A SONG CYCLE

For SOPRANO, CONTRALTO, TENOR and BASS

THE LYRICS BY

**LEWIS CARROLL**

THE MUSIC BY

**LIZA LEHMANN**

Price - \$1.50 Net.

TO BE OBTAINED OF  
ALL MUSIC DEALERS

OR OF THE PUBLISHERS

**CHAPPELL & CO., Ltd.**

37 West 17th Street  
NEW YORK





**Ex. 21.**

development worthy of Bach, affords one a sense of repose particularly gratifying at the present day. At letter A, in the fifth measure, appears a new germ, which provides the composer not only with a pleasing variant of his motive, "Slumber Theme," but also with an effective embellishment for the following measures. This is quite in line with Beethoven, who, instead of lengthening his periods by incessant repetition of old material or the constant addition of new, frequently evolved one theme from another. See, also, in this connection, the comments on Examples 4 and 5, 7 and 8, 13, 14 and 15:

In the "Meistersinger," Act I, Scene III, Wagner gives us another rare illustration of a combination of romantic color with classical outline. "Pogner's Address" is not only a well constructed "invention," but shows how this simple form may be extended by the continual accession of new themes; to use Lavignac's designations, we find not only the "Theme of the Assembly" ably worked out, but a wonderful grouping around it of "The Meistersinger," "Waking Love" and "St. John."

At a period when fewer means of expression were at the composer's disposal than at present, the classical tone poet was often obliged to resort to canon and fugue at moments when the writer of today would prefer something quite different. The rigidity of the canon does not lend itself readily to dramatic action, although, like everything else, it may be useful on occasion. The quartet in the first act of "Fidelio" is at least plausible in sentiment, even though it imputes the action. The suggestions of "canon in the fifth" in the opening scene in "Carmen" lend an additional charm to a passage demanding polyphonic work and fit in well with the movement. The splendid canonic treatment of the "Divine Judgment" theme during the duel between Telramund and Lohengrin shows that Wagner early utilized the dramatic features of this form. Less rapid in its modulations (indeed, to a

ter of the symphony, how much more must they have chafed and irritated the restless nature of Wagner. In considering the "Prügel Choir" we must remember that dramatic truth was the desideration, and when Fux or Cherubine would interfere in behalf of Dux and Comes they were simply forced into the background. If Bach in

**Ex. 22.**

his fugues, which belong to the realm of absolute music, introduced such a number of innovations as to shock the older theorists, certainly Wagner was justified in taking liberties with the form. We need not be surprised, therefore, to find the entrances of the subject irregular, for by laying less stress upon tonic and dominant, the composer

made after the manner of the choral and fugue, the form of which Wagner here adopts. Strophe follows strophe with systematic accuracy, while the fugue theme in whole or in part serves as a splendidly contrasting counterpoint. Such elaboration renders this number (the term strophe is here used in the sense that Richter is his "Eugenleben" employs it. Verse line might be more accurate, but it is less convenient) not only dramatically fitting and forcible, but worthy of special study, showing how the adoption of peculiar means may be warranted by the peculiar end, in this respect demonstrating new powers and possibilities in that sometimes looked down upon art form. By glancing at Example 22 it will be seen how rich in motives or germs is the subject of the fugue.

Some nine different phases are employed, either as subject and answer, in antiphonal work (see measures 52 to 58, where G and G1 are thus employed; also measures 59 to 66, where strophe III, motive a, and strophe VI, motive b, are used), and again in the form of contrapuntal figures and strettos. Although one might be inclined to regard this robust piece of intoned action as a fugue in D major with subdominant answer, careful analysis shows that G major is the more plausible key. The subject taken by violins, clarinets and oboes, to which the string bass lends a vigorous counterpoint, begins in the dominant and closes in the tonic, a peculiarity not without good classical precedent. If the student will open his score at the seventh scene of Act II and pass over the first four measures of the *piu mosso*, beginning to number the measures of the fugue at

**Ex. 23.**

certain extent, more like a round) is a three voice canon in the "Vorspiel" to the "Walküre." Above this whirling of the storm clouds we hear an independent part, the stroke of Donner's hammer. (See Example 20.)

We cannot expect to find vocal examples of strict canon in Wagner's works, although they abound in imitation. Nevertheless, Example 21 affords a rare instance of what can be done in the stricter form, under apparently impossible conditions. That the weirdly beautiful harmonies of the Rhine Daughter trio in the "Götterdämmerung" was susceptible of this treatment seems almost incredible.

Occasionally the question is raised whether the great chorus in the second act of "The Meistersinger" is really a fugue or not. When we learn that Bach's fugues were not regarded by old time scholiasts as correct and orthodox, doubtless Wagner's number would be denied the distinction. Dr. Ebenezer Prout in his liberal minded treatise on fugue asserts that "Bach himself breaks far too many antiquated rules to have had much chance of passing, had he gone up for a doctor's degree at one of our universities." He adds elsewhere that "when theory and the practice of the great masters conflict, then must theory give way." This is in keeping with that line in Helmholtz: "First come the creative minds, then follow in due time the theorists hobbling after." Even Beethoven was somewhat reserved in his attitude toward fugue, preferring, it is said, imitative work, where one obtains the effect of fugue without its restrictions. If the pedantic requirements of this older art form were uncongenial to the mas-

was enabled to obtain a greater variety of tonality than was possible by applying methods of the eighteenth century. This was absolutely necessary, otherwise there would have been a great lack of homogeneity in one of the most harmonically luxuriant of modern dramatic works. Although there is only one complete "statement" and but two subsequent entrances of the subject, great continuity is given by the employment of Beckmesser's complete sere-

the first appearance of the subject, he will find that the seventy-ninth will bring him to the change of key (four sharps in the signature and 3-4 measure). It will be noticed that the subject ends with the first note of the sixth measure, thus overlapping the answer, which begins on the second beat of the fifth. The third entrance of the subject begins on the second beat of measure 9 in the relative minor, quite wide of customary usage, but of welcome effect. The third measure of the subject (see Example 22, G) is extended into a five codetta, introducing the fourth entrance in the bass, key of the dominant (measure 15). This is likewise enlarged by signetural treatment of motives G and K, leading to the entrance of the first "choral" strophe in the tonic. (See Example 23.)

Observe the contrapuntal curves in measures 21 to 24, and the graceful weavings of the voices on the fifth appearance of the subject (in the tonic in 25-27). An echo of Act III, Scene II. Among the countless details worthy of the latter is heard in the monologue of Hans Sachs in study may be mentioned the "Engführungen" or "stritti," in m. 45 to 50. (See Ex. 24.)

In these canonic treatments of the subject we find not only modulations foreign to the traditional fugue, but rhythmic devices not frequently employ the trimetric ver-

**Ex. 24.**

sion of the theme (C, C, C) and the condensation of the subject (m. 49-50) compare D, G with A in Ex. 22.

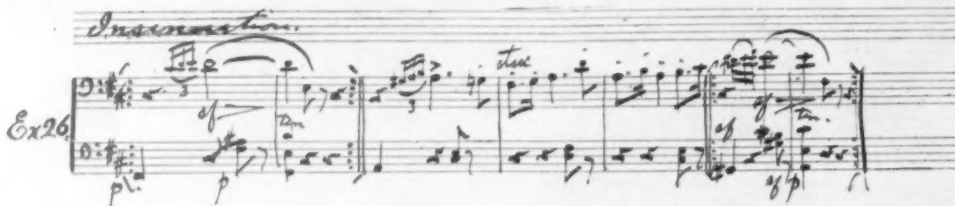
The simultaneous announcement of two themes has long been considered a worthy achievement of fugue makers. That the result is more frequently satisfying to the intellect than to the emotions is not to be wondered at considering the difficulties involved, but when in addition to the mental pleasure in contemplating the process we have the element of sensuous beauty, how great is the increase of our enjoyment! In Example 23 we have a good instance

the master, who, in this unique manner of vivifying his dialogue, attained a technic simply unapproachable. From this standpoint "Siegfried" and "The Götterdämmerung" are his most important works.

In the Vorspiel to the third act of the former is a highly imaginative and effective grouping of themes, so complete in their individual integrity that either would be effective alone. The Wanderer, with his singularly solemn harmonies uttered by the brass, is accompanied by the "Storm Steeds" of the Valkyries in the basses, horns, etc., while

and the "Redemption by Love" are woven together in such manner as would have done credit to Bach or Beethoven plus the vivifying qualities of Wagner's harmonic themes.

Of such unusual emotional power and such extraordinary intellectual fiber is this harmonic counterpoint of Wagner, that the symphonizing of his merely musical colleagues pales beneath its resplendent hues. That these "absolute" musicians never sought to employ the vital principles of the poet-composer's art is doubtless due to the fact that they comprehended neither his ideals nor his science.



of such work, the "choral" of Beckmesser being adorned first by phase H of the subject (see Ex. 22) in contrary motion. (Z Z) then by the entire theme (A) blending with motives H and Z.

A still more remarkable piece of work is to be found in the Vorspiel, and again at the close of the opera, where we have the "Meistersinger," the "Prize Song" and the "March" (the latter in diminution) brought in at the same time, all of them easily distinguishable and unusually complete. It is significant of Wagner's classical training that this phase of his art-theme combination stood deeply rooted in

woodwind and violins give forth the "Downfall of the Gods." Here we have a combination of a harmonic with a rhythmic and a melodic theme. (See Ex. 25.)

In comparing the Wanderer motive with its first appearance (Act I, Scene II), it will be noticed how monotony is avoided in this treatment by varying the rhythm—shortening the first two periods from eight to six measures each, then, after two groups of two measures each (m. 13 to 16), introducing two trimeters (1 and 2, and 3 and 2). As an illustration of illuminated dialogue, attention may be called to that passage near the close of Act II where



the fugue. Although his more immediate sympathy was with Beethoven rather than with Bach, the traditional Durchführung in the sonata form reveals an alternation rather than a union of motives, a contrasting rather than a welding. The illustrations quoted from "The Meistersinger" are usually taken for a jocose display of contrapuntal skill which well fitted in with the discussion of pedantry. But from "Wotan's Farewell" to the close of the trilogy the blending of musical symbols of thought and emotion became more and more an individual trait of

Mime approaches Siegfried with a poisonous brew, together with a most suggestive theme, which we might call "Mime's Insinuation." (See Ex. 26.)

After this theme has been announced it is woven into a most remarkable contrapuntal and harmonic texture, in which it is blended with the warning bird notes, the Nibelungen smithy, the "Race of the Wälsungs" (twice) and with "Fate." (See Ex. 27.)

It is difficult to refrain from quoting other instances of similar nature, but this would lead us into the well plowed field of the annotator and the lecturer. Reference must, however, be made to two remarkable symphonic commentaries on passing events. First, the transition from Scene II to Scene III of Act III in "Siegfried," where the hero passes through the flames, and the thematic complex reaches an incredible degree of descriptive power. Second, the closing scene of "The Götterdämmerung," where we find an even more wonderful instance, considering the greater length of the motives involved. Here the musical symbols of the Walhalla, the Rhine, the Rhinedaughters

## THE NEW YORK TRIO

PAOLO GALICO, Piano  
ALEXANDER SASLAVSKY, Violin  
HENRY BRAMSEN, 'Cello

A CHAMBER MUSIC ORGANIZATION OF RARE MERIT

Direction: LOUDON CHARLTON, Carnegie Hall, New York

## ALICE MERRITT-COCHRAN, SOPRANO

Telephone: 2305 J Bedford.

113 Macon St., Brooklyn, N. Y.

## VAN YORX

Telephone, 8791-88th Street

STUDIO: 434 Fifth Avenue, Corner 38th Street

MR.—TENOR and MRS.—SOPRANO

Under Management of  
ARTHUR F. GOODRICH  
1 West 38th Street.

## LIZZI DAFERRA

PRIMA DONNA  
SOPRANO

Concert and Oratorio

FOR BOOKINGS, Address 88  
West 68th Street, NEW YORK



## SIGNOR CARBONE

THE EMINENT SPECIALIST IN VOICE PRODUCTION

(For Eleven Seasons Leading Member with Metropolitan Grand Opera Co. in New York.)

ART OF SINGING FROM BEGINNING TO FINISH  
ITALIAN METHOD

Carnegie Hall, Suite 601-602, New York

BONCI, the world famous tenor, says: "Signor Carbone is an authority in voice production, a true vocal master of the classic Italian method, rarely to be found in America and in Europe."

## GEORGE

## HAMLIN

Personal Address: 5528 Woodlawn Avenue, Chicago, Ill.

### Emma Gleason, a Sulli Pupil.

Emma Gleason, who is winning fame as a coloratura soprano, is a pupil of Giorgio Sulli, who has studios in Carnegie Hall, New York, and in the Insurance Building, at New Haven, Conn. The young singer is a native of New Haven, and judging by her recital in that city week before last, she is a favorite in her home city. A few lines from the daily papers follow:

"Many in the room had known Miss Gleason as a charming girl and had heard that she had a beautiful voice which she was cultivating. They were not prepared, however, for the exquisite beauty of her tone and the emphatic evidence of art which greeted them in her work.—New Haven Leader, April 26, 1908.

Miss Gleason's voice is a lyric coloratura soprano of wonderful quality. Seldom have New Haven music lovers had an opportunity to hear such a voice. In the concert variations on the "Carnival of Venice," by Benedict, accompanied by Prof. William H. Heger, with flute obligato, Miss Gleason actually trilled perfectly on F in alt, a wonderful exhibition of vocal power.—New Haven Register (Sunday edition).

### Dufault's Dates.

Paul Dufault, the favorite tenor, has been re-engaged for the ninth year at Pilgrim Congregational Church (Dr. Storrs'), Brooklyn. Some of his dates are: May 1, recital at Waldorf-Astoria Hotel; May 2, Rubinstein Club; May 3, memorial services, The Elks, Paterson; May 5, Woonsocket, R. I.; May 7, Sterling Piano Company, Brooklyn; May 12, Troy Choral Club; May 14, Sterling Piano Company, Brooklyn; May 15, Washingtonville, Pa.; May 18, Springfield, Mass.; May 20, Westchester Club, Yonkers. Last month he sang at Mrs. Gray's musicale, for Sorosis Choral Club, and elsewhere. June 1 he leaves for an extended series of summer concerts, specially engaged for the tercentennial celebration of the founding of Quebec, when David's "Christopher Columbus" is to be sung, the Prince of Wales and other royalty to be present.

### Gabrilowitsch to Return Next Season.

Ossip Gabrilowitsch, the Russian pianist, who met with such success on his American tour two years ago, is to return to America next season under the direction of Loudon Charlton. When last in this country the pianist appeared with the most important orchestral organizations as well as in recital, and his coming tour will cover this special field even more extensively.

## New York College of Music

128-130 East 58th Street

(Formerly ALEX. LAMBERT)

Directors: Carl Hein, August Fraemcke

Private instruction in Piano, Singing, Violin, 'Cello and all branches of music, by a faculty unsurpassed for its excellence.

### SPECIAL DEPARTMENT FOR BEGINNERS

All instrumental and vocal students receive free instruction in harmony, counterpoint, vocal sight reading, ensemble playing and free admission to concerts, lectures, etc., etc.

Students received daily Catalog sent on application

### All Communications for

## MR. GEORGE HENSCHEL

Should, up to October 1st, be addressed

ALLT-NA-CRICHE, AVIEMORE, SCOTLAND

The HENRY WOLFSOHN MUSICAL BUREAU



Harry Comstock

HAMMOND

TENOR

Concert, Oratorio  
and Recital

Address, care of

KNOX CONSERVATORY

GALESBURG ILL.

### American Tour September to June

Address Exclusive Agents:

HAENSEL & JONES

1 East 42d Street

New York City



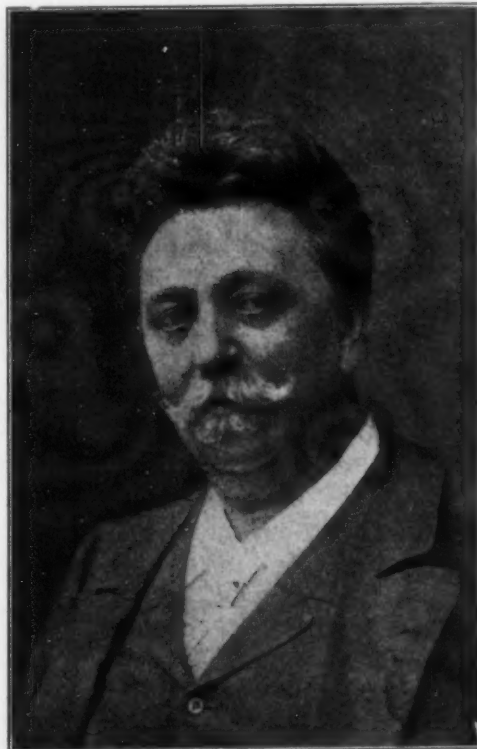


LEIPSIK, April 20, 1908.

The student composition program which concluded the season's ten Prüfungen at the conservatory had three movements of a symphony by the Richard Hofmann pupil, Hernani Torres, of Oporto; a symphonie fantaisie for violin and orchestra, by the Krehl pupil, Stevan Christitsch, of Belgrade, the solo played by Alexander Schaichet, of Odessa; a mazurka, a wienlied, and a tarentelle for cello and orchestra, by the Krehl pupil, David de Souza, of Figueira da Foz, Portugal, the orchestra conducted by the composer, the solos played by Nowakowsky-Sastrabsky, of Odessa; a serenade for small orchestra (published by Georüder Hug, Leipsic), composed and conducted by the Reger pupil, Othmar Schoeck, of Zürich. Hans Sitt conducted the first two numbers. The symphony by Torres indicates talent for writing plain melody, and the orchestration is sufficiently well accomplished to give fair results throughout. The minuet seems to have less musical value than the first two movements. Christitsch's violin fantaisie is a very good inspiration, which gives large attention to a festive theme, alternated by an appealing melody. It shows much talent. Of the De Souza cello pieces, the wienlied was by far the best, on account of a potent melody and pleasing orchestral accompaniment. The Schoeck orchestral serenade partook of rhapsodical character, plenty of motivity and effective orchestration combined to make a composition that should be sought by small concert orchestras everywhere.

The sixth Prüfung had brought a prelude and double fugue, composed and played by J. Merkel's pupil, Bruno Arnold, of Leipsic-Leutzsch; Volkmann, A minor cello concerto, Anton Pokrowsky, of St. Petersburg; Liszt, Strauss and Reger songs, Senta Wolschke, of Leipsic; Brahms F minor piano sonata, Hans Leschke, of Hamburg; first part of Tchaikowsky violin concerto, Wera Schönborg, of St. Petersburg; finale from the Saint-Saëns G minor piano concerto, Marguerite Evelyn, of Paris. The seventh Prüfung, devoted entirely to student compositions, had a passion cantata for soprano, chorus, string quartet, oboe, horn and organ, composed by Hermann Koch, of Heklingen,

the solo sung by Maria E. Orthen, of Jersey City; introduction and double fugue for two pianos, played by composer Heinrich Wollfahrt, of Hamburg, and Otto Enke, of Altenburg; three songs, by Schoeck, of Zürich, sung by Marie Kühne, of Leipsic-Gautzsch; a G minor partita for piano, violin and cello, composed by Koch, played by Wollfahrt, Schaichet and Pokrowsky; four songs, by Joseph Haas, of Munich, sung by Senta Wolschke, of Leipsic; the B minor sonata, op. 21, for violin and piano, by Haas, of Munich, played by Hans Schork, of Mannheim, and Paul Aron, of Dresden. With the exception of Wollfahrt, who was a pupil of Johannes Merkel, all of the above composers were pupils of Max Reger. The entire program was a worthy one. The songs by Schoeck and Haas, showing numerous traces of folk humor, had much to recommend them as samples of modern writing in this form. The Koch partita was an able bodied composition in both musical and rhythmic vigor. The Haas sonata, for violin and piano easily carried the chief interest of the evening. This composer has been under the Reger instruction for a number of years, and it is natural that his work shows many genuine Regerisms. However that may be, the impression



EUGEN HILDACH.

Well known and well liked in Germany as a singer and composer of songs.

left by such music is one of great individuality, and comes at least as a relief from the everyday grind in conventionalities and musical commonplace.

The eighth Prüfung had the J. Andersen G minor flute concerto, played by Rudolf Neukirchner, of Geyer, Saxony; Scarlatti, Schumann and Brahms piano pieces, Joan Singleton, of Theale, England; Mozart, Beethoven, Schubert and Brahms songs, Eliza Stünzner, of Altenburg; the Brahms violin concerto, Karl Assmus, of Wiesbaden; the Massenet

E flat piano concerto, Marie Cobalcescu, of Jassy, Roumania. The ninth program brought the Grieg piano concerto, Emilio Danenberg, of Hong Kong, China; Volkmann A minor cello concerto, Marie Hahn, of Kiel; Schubert songs, Karl Bernhardt, of Wiesbaden; piano pieces by Brahms, Brigitte Peiser, of Leipsic; Tchaikowsky violin concerto, Riven Britanichsky, of Odessa; contralto arioso, by Meyerbeer, Marie Kühne, of Leipsic-Gautzsch, and the Liszt E flat piano concerto, Hernani Torres, of Oporto.

In summing up the ten graduating programs it is seen that there was a total of fifty-seven representations, either as soloist or composer, and it is significant that eighteen compositions or groups of compositions by fourteen students were given hearing. Composition students had been under Max Reger, Stephan Krehl, Richard Hofmann and Johannes Merkel. The total of eighteen piano students were from classes of Ruthardt, Pembaur, Von Bose, Beving, Nellie Lutz-Huszagh, Teichmüller and Wendling. Three organ students were under Paul Homeyer. Nine violin candidates were under Hans Becker, Arno Hilf and Hans Sitt. Five voices had been trained under Noe, Lindner and Frau Hedmond. The flute had two representatives under Barge, the cello five under Julius Klengel, and contrabass had one under Schwabe. Only a few English speaking students appeared in the last five programs. They included the talented Joan Singleton, of England. She did not let the graduation performance disturb her regular work, for on the Monday following the performance of Friday she went to Teichmüller for her lesson, and had the Schumann "Davidbündler" well prepared. Emilio Danenberg, of Hong Kong, played rather brilliantly in the Grieg concerto. He is now in America, on his way home to China. Among other very brilliant solo performances of the spring was Torres' playing of the Liszt E flat concerto. The young violinist, Britanichsky, of Odessa, had been for some years a student in the Odessa branch of the Imperial Conservatory. Now that he has concluded his studies in Leipsic he is to serve in the Russian army, but owing to his great talent he has secured transfer to St. Petersburg, where his progress may suffer little or no interruption. Karl Assmus, of Wiesbaden, showed an unusually deep musical nature in his playing of the Brahms violin concerto. Both he and Britanichsky have been here under Hans Sitt. Taken as a whole, the fifty-seven student representations of the season have reflected credit upon the Leipsic Conservatory, and it is most probable that at no time in the history of the institution has there been more good work to show.

The madrigal corps of the Copenhagen Cæcilia Verein, under Frederik Rung, has just made a tour in Germany. They gave two concerts in Berlin, one in Leipsic and one in Hamburg. Though the organization had previously sung in London and Paris, this was the first tour in Germany. The Verein was founded in 1851, by Henrik Rung, upon whose death, in 1871, he was succeeded by his son. Thirty-six gentlemen and ladies participated in the German tour. They sang in Latin and Italian, Danish, English and

## DR. LUDWIG WUELLNER

The GREAT GERMAN LIEDER  
SINGER, with

COENRAAD V. BOS, Accompanist

In America, November, 1908, to  
April, 1909

SOLE MANAGEMENT:

VERT & HANSON

129 West 46th Street, New York



LESLEY MARTIN, Bel Canto

Studio: 1426 Broadway, New York

SINGERS—Susanne Baker, Cora Cross, Pauline Fredericks, Julia Galvin, Nellie Hart, Marion Stanley, Estelle Ward, Ruth White, George Bemis, William Burt, George Gillet, John Hendricks, Dr. Eugene Walton Marshall, Fiske O'Hara, Horace Wright, Mabel Wilbur, Winfred Young and many other singers now before the public in opera and church work.

## McLELLAN

SUCCESSOR TO H. HOWARD BROWN  
TEACHER OF SINGING

Atelier Building, 33 West 67th Street

Phone: 4006 Columbus

## Mme. von KLENNER

GARCIA VOCAL METHOD

Announces a Summer School for Vocalists

Special Courses in Methods of Teaching, Lectures and Recitals  
Point Chautauque, Chautauque Lake, N. Y.

BEGINNING JULY 1st

For Terms, Etc., Address 130 West 57th St.

## ROMEO FRICK BARITONE

L. E. BEHYMER, Manager, Los Angeles, Cal.

Personal Address and Studio: 1115 Broadway, Oakland, Cal.

## JOHANNES MIERSCH VIOLIN-VIRTUOSO and CONDUCTOR

For CONCERTS and RECITALS address  
430 North Meridian St., Indianapolis.

## CECIL FANNING BARITONE

(Accompanist: N. S. TURPIN)

ADDRESS:

Eastern Manager: HENRY WOLFSOHN, 131 East 17th Street, New York City

Western Manager: WISCONSIN CONCERT BUREAU, 729 Franklin Place, Milwaukee, Wis.

## REINALD WERRENATH BARYTONE

SOLE MANAGEMENT:

WALTER R. ANDERSON

8 West 38th Street, New York

Phone: 369-38th

## B I S P H A M

AMERICAN CONCERT TOUR, SEASON 1907-8

EVERETT PIANO  
USED

For Dates, Address Loudon Charlton, Carnegie Hall, New York

German, and in a program of works by Carissimi, Palestrina, Henrik and Frederik Rung, Gade, Grieg, Dowland, Bateson, Leon, Gastoldi, Conversi, Julius Wachsmann, Reiss, Brahms and Lange-Müller, they maintained a superb ensemble and secured many delightful effects. Like the Arkangel's Chorus, of St. Petersburg, the female voices here were probably less valuable. They were not of fine quality in the high tones, but they were used without shouting or forcing. The public showed great enthusiasm and required many repetitions and additional numbers

The fifty-third Good Friday performance of Bach's "St. Matthew" passion music in the St. Thomas Church was given this year under Karl Straube, conductor of the Leipzig Bach Verein, organist at the St. Thomas Church, and teacher of organ in Leipzig Conservatory. The soloists were Urlus, Stichling, Leo von Herget and Wolfgang Rosenthal, of Leipzig; baritone, Bender, of Munich; Tilly Cahnbley, of Dortmund, and Pauline de Haan, of Rotterdam. The orchestra was that of the Gewandhaus and the city opera, for whose pension fund these performances are given annually. The chorus was one of members of the Bach Verein, Thomaner Chor, Lehrergesangverein, and a boys' chorus from the Real Gymnasium and the twelfth Bürgerschule. There was much advance interest in the Straube interpretation. It proved to be a very safe one, leaning continually to slow tempos, but good singing. Compared with the Nikisch reading, it leans much more to the classical yet not more interesting side. But just here is a chance to discover that Hans Sitt's reading of two years ago was one of the most dramatic yet deeply musical that it is possible to secure. This finally leaves the matter in the hands of the public, each auditor to decide which manner of music making he prefers, your correspondent frankly preferring Sitt's power and steady intensity. The soloists were eminently satisfactory, with the exception of Bender, who sang continually in muffled voice. The two young Leipzig baritones, Von Herget and Rosenthal, have fine voices, under creditable usage. Urlus' singing of the Evangelist music is one of the greatest performances there is to hear down on our earth in this year of our Lord.

EUGENE E. SIMPSON.

#### Conductor Kegrize, of Seattle, in the East.

Michael Kegrize, conductor of the Seattle Symphony Orchestra, is due about this time in Philadelphia, where he will pass the summer with kinsfolk and lay plans for the programs for next year's series of symphony concerts. Kubelik and other prominent artists were the soloists at the concerts, which, supported by the best citizens of Seattle, have been splendidly successful. Visitors from the East heard this orchestra with amazement and gratification, such was the artistic seriousness of their playing under Kegrize, who has proven himself the right man in the right place.

Emil Gerhäuser, of Munich, formerly the heroic tenor at the Carlsruhe Opera, has been made chief stage manager of the Stuttgart Opera.

#### Madame von Niessen-Stone's Recital.

Those singers who give polyglot programs, and search the highways and byways for uninteresting novelties, in order to impress their audiences, ought to have heard Matja von Niessen-Stone Friday night of last week. The singer gave a recital for the students and faculty and their guests at the Institute of Musical Art, where the singer herself is a teacher. The entire program, sung in German, was devoted to Hugo Wolf and the two Richards—Wagner and Strauss. The list of songs follows:

Gesang Weyla's .....	Hugo Wolf
Gesang, aus Fest auf Solhaug .....	Hugo Wolf
Der Gärtner .....	Hugo Wolf
In dem Schatten meiner Locken .....	Hugo Wolf
Mausfallenprüchlein .....	Hugo Wolf
Der Engel .....	Richard Wagner
Steh still .....	Richard Wagner
Im Treibhaus .....	Richard Wagner
Schmerzen .....	Richard Wagner
Träume .....	Richard Wagner
Das Geliebte .....	Richard Strauss
Zueignung .....	Richard Strauss
Meinem Kinde .....	Richard Strauss
Ständchen .....	Richard Strauss

The recital proved of the highest educational importance, and artistically it was better than many of the most successful concerts given in New York during the season. Madame Stone is first of all an interpreter. She is an artist with brains, and combined with her intellectuality there is the feminine charm and a voice that has some beautiful tones. No one can expect a teacher to keep her voice in the perfect condition of the singer who is wholly relieved from the duty of teaching. Although she teaches many hours a day, the rich contralto organ was well controlled and always responded to the wishes of the artist. Madame Stone was at home in all of her songs. She slighted nothing, and, of course, sang the three groups entirely from memory, thus making the occasion doubly delightful from the educational point of view. The singer was received with enthusiasm, and after three final recalls added as an encore "Er Ist's," by Wolf. Lillie Sang-Collins played artistic accompaniments for the singer.

#### Adalgisa Maffi, Teacher of Lyric Acting.

Signora Maffi, of Milan, has a special system of teaching declamation as applied to song and acting. Her pupils are admired everywhere for the correctness of their gestures, interpretation and facial expression, a thing she insists very much upon. She has memorized all the operas, from the comic to the most dramatic, from the oldest to the most modern, and acts all the accompanying parts with her pupils, many of whom are successful on the operatic stage. Among them may be mentioned Alice Nielsen, of the San Carlo Opera; Febea Strakosch, Edith de Lys, Signorine Caprile, Ferrario, Masnata, Fargnini and a host of others, all in important theaters.

Signora Maffi pays particular attention to the correct interpretation of the parts, explaining minutely the meaning of every word, the meaning of every gesture. Ricordi and Fano, as well as the present writer, were in attendance at a lesson imparted to one of her good pupils, who has a

glorious voice, Vittoria d'Ornelli. She sang and acted Marguerite of "Mefistofele" to the extreme satisfaction of all. Both teacher and pupil were highly complimented. All students who wish to learn rapidly and correctly ought to go to Signora Maffi. For address write to the correspondent of THE MUSICAL COURIER in Milan.

#### Pittsburgh Male Chorus.

The Pittsburgh Male Chorus, James Stephen Martin, musical director, will give its closing concert of the season on Friday evening, May 8, at Carnegie Music Hall. This concert is to be given exclusively for the associate members of the club, and there will be no box office sale of tickets. As many of the associate members have expressed a wish to hear more singing by the chorus, this final concert will be given without the aid of any outside soloists. The club will present at this concert the following quite extraordinary program, which is almost entirely new to Pittsburgh, two numbers of special interest being "The Phantom Host," by Fr. Hegar, a Swiss composer, and a cantata setting of Sir Walter Scott's poem of "Lochinvar," by W. G. Hammond, American composer. All solo parts incidental to the program are taken by members of the chorus:

Creation's Hymn .....	Beethoven
Song of Death .....	Joh. Seb. Bach
Battle Hymn from Rienzi .....	Wagner
Tenor solo, David Stevens.	
Tenor Solo, Adelaide .....	Beethoven
Edward Vaughan.	
Russian Bargeman's Song .....	
Gondolier's Serenade, op. 28 .....	Schubert
Largo, Holy Art Thou (Xerxes) .....	Handel
Tenor solo, Paul K. Harper.	
Five Greek Songs, op. 45 (a capella) .....	Elgar
Yea, Cast Me from Heights of the Mountains.	
Whether I Find Thee.	
It's Oh! to Be a Wild Wind.	
After Many a Dusty Mile.	
Feasting, I Watch.	
(So many requests for a repetition of three of these which were sung at the last concert have been received that it has been decided to include the entire group in this program.)	
The Phantom Host .....	Fr. Hegar
King Charles (a capella) .....	Granville Bantock
Rest, Dearest, Rest (a capella) .....	E. J. Fitzhugh
Tenor solo, David Ormesher.	
Lochinvar .....	W. G. Hammond
Basso solo, Thomas Morris; baritone solo, X. G. Schmidt.	

Professor Reinecke was honored on the occasion of his recent visit to Altona with an orchestral concert of his works, led by Max Feidler.

## HEINRICH MEYN

### BARITONE

Management VERT & HANSON  
129 West 46th St., New York



THE  
POLISH PIANIST  
and  
COMPOSER

STOJOWSKI

FOR  
OPEN DATES  
APPLY TO

HENRY L. MASON  
492 Boylston Street  
BOSTON, MASS.

Personal Address  
Box 24, Singac, N. J.

Direction:  
HENRY WOLFSOHN  
131 East 17th Street  
NEW YORK CITY

## ALWIN SCHROEDER

SOLO 'CELLIST

IN AMERICA ENTIRE SEASON 1908-09

For Terms, Dates, Etc., Address: HENRY WOLFSOHN, 131 East 17th Street, New York



## CREATORE

AND HIS BAND = MME. BARILI, Soprano Soloist

Baltimore, April 27—May 2 Louisville, May 10-17 St. Louis, May 23—June 20.

Chicago, June 21—August 29

SEPTEMBER AND OCTOBER TIME OPEN FOR CONCERTS OR FESTIVALS

Address HOWARD FEW, Manager

121 West 42d Street, New York

## ELIZABETH DODGE

SOPRANO  
ORATORIO, CONCERTS  
AND  
SONG RECITALS

Management: HENRY WOLFSOHN,

131 East 17th Street, New York

## SCHUMANN-HEINK



# ARTHUR HARTMANN

## THE GREAT VIOLINIST

ASSISTED BY

## ALFRED CALZIN

PIANIST



ARTHUR HARTMANN.

(Philip Hale, Boston Herald, April 28, 1908.)  
His tone is pure, full, imposing in passages that demand breadth of treatment, warm and sensuous in song. The brilliance of his technique is neither superficial nor accidental, it rests on a firm foundation.

(Louie C. Elson, Boston Daily Advertiser.)  
The young artist impressed me as an *Ysaie* in embryo, a man to whom technique was but the means to an end. We were favorably impressed at once by his phrasing of the Bach concerto in E major. There was a sweep and fire in his bowing. The rondo of this was taken in just the right spirit. There was an imperative encore after this number; in fact, there was an encore after every group that Mr. Hartmann played. We have seldom seen a recital audience so continuously and spontaneously appreciative. We hope to hear him again.

(H. T. Parker, Boston Transcript, April 29, 1907.)  
His tone was just in intonation; it was undulating in its flow; it was supple to whatever the technique or the feeling of Mr. Hartmann asked of it; it had warmth, vibrancy, transparency, a sufficient largeness, and at moments a very delicate fineness. It had beauty and purity; it was unforced

in either its depths or its brilliances. It was the tone of a virtuoso who understands and respects his instrument and who summons too its peculiar voice. It was equally the tone of a musician with understanding and feeling for the voice of instrumental song, for the curve of a melodic line, for the graces of figure and ornament, and for the rounded and significant phrase. \* \* \* In all these things his technical resources were as unobtrusive, obedient and adroit servants. For once by every sign a prodigy had ripened into a musician as well as a virtuoso.

(Wilson G. Smith, Cleveland Press, March 14, 1907.)  
Hartmann more than duplicated his triumph of the early part of the season. At his first appearance I hailed him as *Wieniawski* redivivus. I confess to being mistaken. There is no redivivus about it.

I am not going to waste any time or space before saying that Hartmann is as great—if not greater—than any violinist living today. I am taking chances, perhaps, in so sweeping an assertion, but his magnificent exposition of the Bach *chaconne*—the greatest I ever listened to—settled the matter for me, and I regard the incident pertaining to his supereminence as closed.

(W. L. Hubbard, Chicago Tribune, November 26, 1906.)  
Arthur Hartmann showed himself a player of virtuoso ability and spirit. His technical equipment is of the highest, including a facility that is virtually unlimited and a surety which enables him to do with ease and accuracy the most difficult and tricky things.

(Frederick H. Griswold, Chicago Record-Herald, November 26, 1906.)  
His style is virile and his technique is extraordinary.

(Chicago News, November 26, 1906.)  
His succeeding selection was Bach's *chaconne* for violin alone, a trying test of musicianship. He did this so brilliantly that one might believe the statement of the eminent and veteran Joachim, who declared that he had never heard Bach more finely interpreted.

(Chicago Evening Post, November 26, 1906.)  
Hartmann is a brilliant performer. He is master of his instrument, and knows its extremes, and plays upon it with rare facility. He draws an intense, thrilling 'one of delicate tenderness, and his virtuosity has gone to the lengths in which his play with bow and fingers and rapid action savors of witchery and magic.

**In America October, 1908, to May, 1909**

**EXCLUSIVE MANAGEMENT:**

**HAENSEL & JONES, 1 East 42d Street, New York**

ESTABLISHED JANUARY, 1880

PUBLISHED EVERY  
WEDNESDAYBY THE  
MUSICAL COURIER COMPANY(Incorporated under the laws of the  
State of New York)

MARCO A. BLUMENBERG, President.

ALVIN L. SCHROEDER, Sec. and Treas.

S. E. Cor. 39th St. &amp; 5th Ave.

Cable address: Pagar, New York

New Telephone Number to all

Departments 4298 Thirty-eight.

MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, MAY 6, 1908

No. 1467

Copyrighted 1908

BY THE MUSICAL COURIER COMPANY.

## OFFICES AND REPRESENTATIVES

## LONDON—

Mrs. A. T. King, 35 Weymouth St., W.

## PARIS—

Delma-Heide, 30 Rue Marbeuf (Champs Elysées).

Cable and telegraphic address: "Delmaheide, Paris."

## BERLIN—

Arthur M. Abell, Luitpold Strasse 24.

## LEIPZIG—

Eugene E. Simpson, Nürnberger Strasse 27.

## DRESDEN—

Mrs. E. Potter Frisell, Nürnbergerstr. 54.

## VIENNA—

M. Marvin Grodzinsky, Lacknerstrasse 100, xviii B2.

## MILAN—

Mrs. Romeldi-Pattison, 3 Via del Carmino.

## THE HAGUE—

Dr. J. de Jong, office of Het Vaderland.

## PRAQUE—

Miss Theresa MacAvoy, care of Miss Mills, Brandlgasse 32.

Weinberge.

## CANADIAN DEPARTMENT—

Miss May Hamilton, Hotel Badminton, Vancouver; 800 Burrard

Avenue, Victoria, British Columbia.

## CHICAGO—

Mrs. A. G. Kaesmann, 525 Orchestra Building.

## BOSTON—

Miss Wynna Blanche Hudson, Hotel Nottingham.

## SAN FRANCISCO AND THE PACIFIC COAST—

Alfred Metzger, Sherman, Clay &amp; Co., 1635 Van Ness Ave., San

Francisco.

## LOUISVILLE, KY—

Katherine Whipple-Dobbs, care of D. H. Baldwin &amp; Co.

## WASHINGTON, D. C.—

Mrs. Berenice Thompson, Room 49, Washington Post Bldg., Penn-

sylvania Ave., Washington, D. C.

## BALTIMORE—

Dr. B. Merrill Hopkinson, Professional Bldg.

## CINCINNATI—

Address Main Office, 439 Fifth Avenue, N. Y. City.

## ST. LOUIS—

Fannie Edgar Thomas.

## PHILADELPHIA—

Mr. Wilson H. Pile, 519 So. 42d St., Philadelphia, Pa.

## BUFFALO—

Miss Virginia Keene, Hotel Cheltenham, Franklin Street.

## COLUMBUS—

Mrs. Ella May Smith, 60 Jefferson Avenue.

## CLEVELAND—

Wilson G. Smith, 719 The Arcade.

## DETROIT—

Frank Parker, 45 Irving Street.

## INDIANAPOLIS—

Johannes Miersch, 934 N. Pennsylvania Street.

## SYRACUSE—

Fredrick V. Bruns, 310 Noxon Street.

THE MUSICAL COURIER is for sale on the principal news-

stands in the United States and in the leading music houses, hotels

and kiosques in Belgium, England, France, Germany, Holland, Italy,

Switzerland and Egypt.

NOTICE TO ADVERTISERS—Reprints of press notices from other

papers will hereafter be accepted for publication in THE MUSICAL

COURIER only at the regular advertising rate per inch or line. All

such notices must be accompanied by the originals from which they

are quoted. Managerial announcements about artists will be accepted

only when they are news and must be sent subject to editorial re-

vision.

## SUBSCRIPTIONS: Including delivery

Invariably in advance.

United States, ..... \$5.00

Canada, ..... \$6.00

Great Britain ..... £1 5s. Austria ..... 15s.

France ..... 31.25 fr. Italy ..... 31.25 fr.

Germany ..... 25 m. Russia ..... 12 r.

Entered at the New York Post Office as Second Class Matter.

Single Copies, Fifteen Cents.

## Rates for Advertising and Directions

On advertising pages, which have four columns to the page, \$100

a single column inch, a year.

On reading pages, having three columns to a page, \$200 an inch,

a year.

Insertions for six months at an increase of 25 per cent. on above

rates.

Reprints, business notices, etc., at 50 cents a line. Broken lines

counted as full lines. Headings counted at two lines per heading.

Full page and half page advertisements at above line rates, on a

three column basis.

Preferred position subject to increased prices.

All remittances for subscriptions or advertising must be made

by check, draft or money order, payable to THE MUSICAL COURIER

Company.

Advertisements for the current week must be handed in by 10 A. M.

Monday.

All changes in advertisements must reach this office by Friday,

5 P. M., preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

New England News Company, Eastern Distributing Agents.

## THE MUSICAL COURIER EXTRA

Published Every Saturday During the Year

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND

IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.

SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.

For Particulars apply to SATURDAY EXTRA DEPARTMENT.

## PRICE 15 CENTS

On and after February 26, 1908, the price  
per single copy of The Musical Courier will  
be 15 cents. This will be the news stand  
price.Back numbers will hereafter be 25 cents  
per copy.The annual subscription rate remains at  
Five Dollars.

## NOTICE.

All communications should be addressed to  
THE MUSICAL COURIER and not to indi-  
viduals, if prompt attention is desired. The let-  
ters addressed to individuals are not opened or  
referred to until the regular mail has been dis-  
posed of; hence they are always subject to delay.  
Furthermore, it is the desire of the paper to have  
the mail addressed as above and not to any of the  
staff and not to the editor, who is frequently ab-  
sent from the city.

THE dry season is on for daily newspaper music  
critics.

THE entire contents of this issue of THE MUSI-  
CAL COURIER are copyrighted.

WHAT are the prospects for the coming musical  
season?" asks a local daily prematurely. Concerts  
and operas, we should say.

A QUESTION: When the music critics of the New  
York papers play poker with Madame Sembrich, her  
husband and others at their hotel, who wins?

RICHARD STRAUSS' new opera, "Electra," is  
booked for the 1st of January, at the Royal Opera,  
Dresden. After that it goes to Monte Carlo, to be  
sung in French.

THE Berlin Royal High School of Music has been  
referred to sometimes by its bitter enemies as  
"Königliche Hochschule gegen Musik"—Royal  
High School Against Music!

"Who is the greatest musician in Italy to-day?"  
inquires Henry T. Finck in the New York Evening  
Post. Ask Mascagni, Leoncavallo, Giordano, or  
Puccini. Any one of them will be able to tell you.

THE operatic news of the week is terse, but of  
much importance. Gatti-Casazza arrived in New  
York, Tetrassini scored brilliantly at the opening  
of Covent Garden, and De Cisneros announced that  
she has left the Manhattan Opera forces.

HAMMERSTEIN has engaged Maria Labia, dra-  
matic soprano, to appear in d'Albert's opera, "Tief-  
land." He has also made a contract with Ricordi  
for Puccini and other publications of that house,  
meaning thereby that the old feud has disintegrated.

It was announced this week that Siegfried Wag-  
ner would tour America next season with an orches-  
tra of sixty-five players. No importance need be  
attached to such idle, speculative stories. The Sieg-  
fried Wagner tour in this country is another of the  
stock spring myths.

AFTER her return from Europe, Mme. Schumann-  
Heink will again appear for two years in this coun-  
try under the management of Henry Wolfsohn. The  
continued popularity of this artist is based upon  
sterling merits and her ability to satisfy the most  
critical musical taste.

ONAI, a Hindoo, is astonishing audiences at  
the Hippodrome by playing upon a grand piano  
which suddenly rises from the ground and, together  
with the performer, seems to float in space. Hoops  
are passed around the instrument to show that it

is not held by cables from above. The act is not  
new here. New York has known many pianists to  
go up into the air while playing.

ROSENTHAL gets \$1,000 for each concert from a  
piano manufacturer. How much does Paderewski  
get for playing the piano for next season? It is  
understood he received a sum averaging \$500 this  
season for each concert for playing the piano. As  
Rosenthal gets \$1,000 from the piano manufacturer  
for playing here next time for each concert, does  
Paderewski get \$500 again or \$1,000 or \$2,000?  
These are very interesting questions, in view of the  
conditions of the piano industry.

NEXT season promises to bring us a number of  
very prominent pianists from Europe and none  
among these stands higher in the esteem of the  
musical profession of Europe and the critical world  
than Emil Sauer, a pianist of exceptional force and  
vitality, virility, precision, technical command and  
authority, all allied to poetry and a broad concep-  
tion of musical values. However, Sauer will demon-  
strate all these qualities himself. He has re-cre-  
ated recently, confirmed, and strengthened former  
impressions in his playing at Madrid, Paris, Berlin,  
Vienna, London and other large cities. There is no  
question of his success here next season.

NOT long ago, Mrs. Berenice Thompson, musical  
editor of the Washington Post, wrote a criticism in  
that paper on an opera performance given at the  
capital by a company of which Milton Aborn was  
manager. Mr. Aborn resented Mrs. Thompson's  
views, and stated that he would wager \$100 she  
could not sing any part, however small, in any grand  
opera ever written. Mrs. Thompson promptly ac-  
cepted the challenge, and chose the role of Micaela,  
in "Carmen," for her first and only appearance on  
the operatic stage. The debut came off last Satur-  
day evening, at the National Theatre, and, accord-  
ing to the press of that city and the opinions of  
competent musicians who were present, Mrs.  
Thompson scored a complete and emphatic success,  
winning the \$100 and an apology from Mr. Aborn.  
Of course, Mrs. Thompson (who was a piano pupil  
of MacDowell) must not be considered in the  
same category with the ordinary daily newspaper  
music critic, for she is the Washington correspond-  
ent of THE MUSICAL COURIER!

IN a letter written to the New York World, a  
correspondent says:

Paderewski is unquestionably an inspired and a phenom-  
enal artist. He possesses the power of interesting and  
arousing the enthusiasm of an audience of the highest  
musical culture, as at Berlin, and of giving pleasure and  
delight to one of less musical intelligence and simpler  
tastes, as in some English provincial town.

This communication defeats its own object, for,  
according to incontrovertible historical records,  
Paderewski does not possess the "power of inter-  
esting and arousing the enthusiasm of an audience  
of the highest musical culture, as at Berlin." His  
sole and single appearance in that city was made  
about twenty years ago at a Philharmonic concert,  
under Bülow, and the debut was frankly a failure,  
acknowledged as such by Paderewski, and recorded  
as such by the Berlin critics. The Polish pianist  
never forgot the cold shoulder turned to him by the  
German capital, and he has never played again there  
since that fatal night in the middle '80s. In justice  
to Paderewski, it should be stated that Bülow often  
has been accused of aiding the Paderewski fiasco in  
Berlin, by amusing antics and mimicries on the con-  
ductor's platform, which aroused the laughter of the  
audience and caused Paderewski to lose dignity in  
their estimation. The reason for Bülow's animosity  
was said to lie in the fact that his pet pianistic  
protégé was Eugen d'Albert, then a budding as-  
pirant for public favor as a performer on the piano.



# REFLECTIONS

## ON NEW YORK ORCHESTRAS,

## OPERA, MECHANICAL MUSIC.

**U**NLESS the people exert sufficient moral pressure upon the daily papers throughout this country, they will never get what would naturally be their due in any art. The habit of the daily press to appoint men in the responsible positions of critics of music who have never studied it, who know nothing of it, who never hear good music, to whom a program of classical music is more orphic than the Sanskrit language, must necessarily result in a serious setback to the intellectual progress of this country. When these men who are assigned for this purpose and who know that they know nothing of an art, find themselves incapable or unable to say anything about it, to fill their space in the paper, to earn their salary, they go to the visiting artists or musicians and have themselves posted, as it were, so that they can say something that has at least the appearance of ordinary common sense, and the result of this is that they are posted in the direction in which the performer wants himself criticised or treated.

Recently the Damrosch Orchestra, as it is called, or the New York Symphony Orchestra, played in Wilmington, Del. Permit me to quote from a musician in that city, who sends a criticism of the Evening Journal, of Wilmington, to prove his assertions. The subject itself will present the program to some extent:

"The first half of the program went off with apparent smoothness in every detail. The Schubert 'Unfinished' symphony was certainly unfinished, inasmuch as Mr. Damrosch did not play the last movement, nor did he repeat the first part of the first movement. His tempos were hurried, both in the symphony and the overture (this was the 'Tannhäuser' overture). Instead of giving the last movement, he substituted Beethoven's op. 8 trio for violin, viola and cello. He had the strings doubled in this, and I daresay there were not half a dozen persons in the audience who knew what the orchestra was playing. The critics came out in the daily papers and spread themselves about the concerts, sample of which I send you. This was the only paper which discovered that the last movement of the symphony was omitted. I presume that the reporter of the Journal, however, discovered this by accident, as he informed us in another part of the paper that Mr. Damrosch was entertained after the concert by Mr. Hilles, of this city, who married Miss Bayard, who was a friend of Mrs. Damrosch in Washington. Mrs. Damrosch's father was at one time, I believe, Secretary of State, and there was some political relation between him and Mrs. Hilles' father. There were only fifty men in the orchestra, which consisted of eight first violins. I noticed only one flute, and saw a man playing violin sitting alongside of the flute player. Perhaps this was an experiment Mr. Damrosch was trying in Wilmington, like the man who tried his medicine on the dog first. The entire performance suggested a desire to get it over quickly. It was amusing to hear people sitting close to me remarking, 'How like Schubert,' when the orchestra was playing Beethoven. The next morning after the concert, I had a leading musician here called on the 'phone, and in the presence of others inquired of him if the orchestra really played the Schubert 'Unfinished' symphony. He informed us that they had, and that Mr. Damrosch had stuck religiously to the program. This man poses as a conductor and composer in this city, and this is significant."

The Evening Journal, of Wilmington, which devotes a large space to this performance, states, among other things (I shall simply take the phrases):

"Those who heard the concert last night should congratulate themselves on having drunk from an oasis of real music—music that would charm the most grouchy."

"Grouchy!" Wasn't that Napoleon's general, who was sent into the woods of Wavre with 30,000 men to protect the right wing at Waterloo and who misunderstood orders and brought about the tragedy? Well, that accounts for people being grouchy. Speaking of the Overture, the Journal says:

"The contrasting themes, schemes, moods and fugatos of the overture all embracing—no mood failing to find characteristic and full expression in the musical diction."

In other words, words. No one can say what this means. No one can understand what it signifies.

"The languor of feeling, as Damrosch carried on his musicians, grew to ecstasy. The harmonic expressions were fraught with vivid coloring to such an extent that the changes of figuration were thoroughly symphonic."

Beautiful, and if any one can tell us what this means or signifies or what it wants to explain, we would like to hear. There is no doubt of the "languor of the feeling" when Damrosch conducts, so far as we are concerned here, but then where does the "vivid coloring of the figuration that is thoroughly symphonic" come in? The next number was the prelude to the third act of "The Meistersinger." Now, let's read what is said:

"In this selection tragic situations were presented like a succession of sea pictures on a breezy day." (In Delaware Bay, probably.)

"The Meistersinger" is the only comic opera that Richard Wagner wrote, and it was written to represent scenes in Nuremberg, which is in the interior of Germany, a good distance from the seashore, Baltic or North. Then the critic speaks of the dynamic modulations. What are dynamic modulations? What is modulation? What is a musical dynamo?

Regarding the Schubert symphony, the criticism of the Journal says that "the catchy theme and litheness swayed the audience to such an extent that Mr. Damrosch cut out the second movement."

Well, if Mr. Damrosch's audiences would only be affected this way in New York, what a glorious consummation it would be? If all the movements were cut out it would please many people much more than one only. Here our Wilmington critic really got nearer the truth than he suspects it.

To show that the writer of the above letter is not the only one who is interested in this matter from a real musical viewpoint, I publish another letter from the same city on the same subject:

WILMINGTON, Del., April 27, 1908.

To The Musical Courier:

Having remarked in previous editions of THE MUSICAL COURIER that some mention has been made, in a critical way, of local and nearby operatic and musical events, I am herewith sending a couple of clippings, from which you will probably come to the conclusion, "as many others have done," that as Maxim Gorky might be pleased to term it, "smugness and domesticity" reign supreme in Wilmington; furthermore, that same may be used to some advantage in the next issue of THE MUSICAL COURIER.

V. E. L.

The writer encloses the following, written for the Sunday Star by the conductor of the orchestra at Wilmington, Mr. Dashiell. No doubt Mr. Dashiell made some statements

similar to those given in his letter to the newspapers, otherwise the communication first published here would not have read similar to this:

Editor of The Star, Dear Sir: For the musical education of the general public, which only straightforward methods will accomplish, will you kindly allow space for a few remarks? The rhapsodies indulged in by the critics of the daily papers on the Damrosch Orchestra concert savor of the "cut and dried" order we generally receive on occasions of this kind. I am not depreciating the technical or ensemble value of this orchestra (or the part of it that came here), but suppose the great amount of injudicious and extravagant praise it receives, in comparison with the Philadelphia organization, which is about as good, is due to the fact that it hails farther from the home plate. The whole performance suggested "get done quick." Just why Mr. Damrosch cut the symphony is not apparent. The first movement was not repeated, as indicated by the score, and was hurriedly given. The second movement was not given at all. In its place, and without notice, a trio by Beethoven, op. 8, for violin, viola and cello was substituted, in which the strings doubled.

I notice that only one of the critics mentioned this change, but was surprised to know that appreciation for a movement of a symphony was given as sufficient to substitute another composer's work totally foreign to the original. In other words, if a composer should write an inspiring movement, it will result in deserting him for something equally inspiring, or, as the Evening Journal critic says, fantastic and airy?

It seems a pity to have our music lovers sit and comment, as I heard them last night, "How like Schubert," etc., to say nothing of the ones who pretend to be musical and educated, and who listen to Beethoven and think it Schubert. A few, however, from their significant looks, saw that something was being worked on them, but I question whether they knew what it was. The critics assumed that Mr. Damrosch had to be right, taking it for granted. Now, let us hope, on the other hand, they will not discount the good work of our own orchestra and its auxiliary in this community, by simply assuming its work to be fair, just as they assume others to be beyond criticism.

Very truly,

J. L. DASHIELL.

WILMINGTON, Del., April 25.

There is an effort now being made to get something in the way of thoroughgoing classical, artistic conducting next spring, when four concerts will be given by Mahler. It is not necessary for either of the Damroschs to be conductors of the quality and European standing of Mahler or Weingartner or Muck or men of that caliber. If they only could secure sufficient backing from the citizens of New York to give them permanent orchestral bodies, we might have something from them that would, to some extent, compensate for the lack of great conductors here, but the people do not seem to endorse it.

When such an orchestra as the one referred to goes traveling, it really represents conditions in New York. The people of Wilmington, for instance, must not believe that the people of New York are satisfied with the concerts given. If they read this paper and other papers, they will find a severe criticism going through all these proceedings for years past, and it seems, therefore, pitiful that the daily papers of the other cities should not have competent critics or send for competent critics if they have none, instead of having such balderdash written. It cannot even be understood. It is using

the English language with a vengeance to try to explain something the writer has no conception of. We don't expect him to know what a symphony is, but we expect him at least to write something sensible. It is impossible for a person who is not qualified to write a criticism about a musical performance of Beethoven and Schubert. On the other hand, it is a crime, a sacrilege, for any one to attempt to do such a thing knowing beforehand that he is incapacitated from a lack of knowledge.

#### Paderewski's Laurel.

There has been a considerable amount of talk in this city regarding the action of Paderewski in refusing to accept a laurel wreath when he played here for charity, which resulted in adding \$4,000 to the fund of the Musical School Settlement, a very praiseworthy thing on his part, which should be recognized properly. The Times says that when the little boy who was designated for the purpose

self as he does at the piano? If he knew what musicians were saying about it he would be astonished. It says in the Times report, furthermore, that during the Beethoven sonata there was much noise and that people chattered, and that he stopped playing frequently and looked at the audience to bring them to silence.

That is exactly the situation with the Paderewski concerts. Musical audiences never do that. Musical audiences would have a great respect for Paderewski. There are many young people in these audiences, but the audiences that comprise the Paderewski support are not musical except to a very limited extent. The people want to see who this man is that draws so much money as a pianist. It is impossible to draw so much money through piano recitals from the musical element of this country. There is not enough in it. The support comes from a large number of people who have no interest in the piano, who know nothing of music, who know nothing whatever of Paderewski's program, and who simply sit there for a few minutes in amazement and wonder at the large crowd that goes to hear such a performance, because they don't understand it.

Paderewski makes all his money on this side of the ocean, because in Europe they will not, outside of England possibly, cater to such a taste. During the season Paderewski gets an audience in Erard Hall, in Paris (which holds about 500 people), consisting chiefly of Americans. That is the end of it. If he would play there out of season there would be no attendance, because the Parisians will not pay, as has already been stated frequently in this and other papers. Outside of that there is no opportunity for Paderewski to secure any kind of engagements on a profitable basis on the continent of Europe. The manner in which he handles this thing in America is admirable from a business point of view. Everybody who has any conception of the difficulties of doing a thing of that kind properly must consider it a remarkable manifestation of business genius—whichever may be responsible for it.

Paderewski's manager from London arrived last week to be present for the signing of the new American contract or its preliminaries, because Paderewski will not retire from the stage so long as people are born in this country, and on each new visit there is a new crop of curious people anxious

to see him play the piano. He is a supreme artist in his treatment of the people of this country, and his posing, his attitude, his courtesy and his handling of the press and the individuals on the press, all show intellectuality of the finest order, putting all other pianists in eclipse. But the question of piano playing is an entirely different proposition. No one knows that better than Paderewski. He played about ninety concerts this season, and he played, with a few exceptions, the same program on each occasion. That makes it a very easy thing for a pianist to give a series of recitals in this country. All that is necessary is to take one program and play it, study it carefully and repeat it ninety or 100 times. Then have another program in reserve, which you have when a return engagement takes place during the same season, and it is an easy thing to make \$100,000 to \$150,000 with a scheme like this. It may be called artistic by some



*With greetings and best regards.*

*Wilson G. Smith.*

The latest photograph and autograph of Wilson G. Smith, composer, critic, pianist, essayist, and Cleveland correspondent of THE MUSICAL COURIER. Mr. Smith owns and runs an automobile and lives in a house that belongs to him—the best proof that he has been successful in his various and versatile pursuits.

offered Paderewski a wreath, he ignored the boy completely and walked off the stage. The manager subsequently said that the reason Paderewski does not accept flowers on the stage is that wires might be in these offerings and prick his fingers. He is not willing to take the chances. "Any one would know that he does not care about such things as wreaths," says the manager or the representative. From the manner in which Paderewski plays at present it wouldn't make much difference whether there was a little pricking of a wire. I never heard anybody attack the piano with such harshness. I never heard such brutal pedaling, and I can't account for it how a man with the otherwise balanced intelligence of Paderewski can possibly bring himself to such performance, such playing. How he can repeat the same interval constantly in his so called modulation from key to key—in fact, it isn't modulation at all—and how can he demean him-



people. I wouldn't be surprised if it were. I consider it a business proposition and it should be a business proposition. There is no reason whatever why Paderewski should look upon it from another point of view. If he did he couldn't do it at all. If it were not purely a business proposition there would be no reason for him to do it. It must be looked upon entirely from that point of view, and we deserve that kind of treatment because we treat everything commercially. No one can criticise Paderewski. It is potent as a question of life. He must cultivate the fertile soil; the soil is fertile for him here and he is doing it exactly as he should, and he must be commended for it, respected for it. If we don't care to have any musical culture or musical education, that is not Paderewski's fault. The very fact that people chatter when he plays, here in the City of New York—which is the so called center of culture—proves that neither he nor any one can improve us. We do not go to hear piano performances when Paderewski plays. The few people that go to hear the other artists prove it. They can't get such houses. They can't make \$100,000 or \$150,000 a season. They must seek the reasons through this paper.

### Boston Opera Here.

The Grand Opera scheme inaugurated in Boston will eventually prove to be an entirely new model of opera as compared with the opera arrangements hitherto existing in America based solely upon bringing to our opera houses the complete outfit from Europe, installing it temporarily in our opera houses during the season, and repeating this year after year, with the exception of the orchestra, which is the only local body in the whole scheme. The Boston Grand Opera will engage its principals in Europe, as it necessarily (for some years to come) must do; but the objective aim of the Boston management is to make the Opera in that city a part of our whole American musical system, and the beginning has already been made by associating itself with the New England Conservatory of Music, from which the choruses and gradually most of the members of the orchestra and subsequently many of the secondary and principal singers, will be drafted. An opera school is to be opened as part of the educational system of the New England Conservatory of Music, and aspirants for opera will thereby have the opportunity to demonstrate whether they have any justification for their ambitions.

Mr. Henry Russell, the director of the Boston Opera, with Mr. Ralph Flanders, the general manager, have just concluded an arrangement with the Metropolitan Opera here, whereby an exchange of artists has been made possible and the force of both opera houses vastly strengthened. There will be supplementary seasons of opera, and the whole Boston force will be heard here at the Metropolitan, while the Metropolitan company will be heard at the Boston house. Good; excellent. That is a step in advance, indeed.

To whom does Henry Russell refer in this paragraph of the Boston Herald interview on the subject? He says:

"Our executive committee not only share in this policy, but they actually came together with this end in view. One excellent outcome of our combination will be to impress on the minds of the American public that operatic enterprise is not dependent on the notoriety of one man, who seeks to thrust his own personality into more prominence than the enterprise he represents. Opera will now become the same serious impersonal institution here that it is in Italy, France and Germany, where the naming of an opera company after any one man is unheard of."

In the days of Conried there was no reason to entitle the opera company to his name. But may it not be a man's privilege, if he is willing to stake his own money and fortune on an operatic venture,

to permit the public to name it after him? Hammerstein is loaded down with the handicap of centralized egotism which may yet prove his undoing, just as it proved in the case of Conried, but how can he help being the manager when he owns it all, when he manages it with his own resources and is Hammerstein at the same time, that happening to be his own name? The Opera House is called the Manhattan, but Mr. Manhattan is not conducting its affairs; Mr. Oscar Hammerstein is. One of the direct results of this egotism is the fallacy that inspires it to attempt to make the world believe that all this is done for art. Is it not better for art when people engaged in propagating it succeed in making money? If money can be made in art or through art it ensures its success, the success of art. Had the Church not given commissions to the painters and sculptors and architects of the Renaissance we could not today be in the enjoyment of that art, and the Church paid because it and the Medicis, the Sforzas, the D'Estes, the Colonnas, the Borgias, the Pittis, the Aldobrandinis and other inis were capable, financially, to encourage art and that meant its perpetuity. If Oscar, the Hammerstein, loses money at the Manhattan, he will be compelled to



A RECENT PICTURE OF FELIX WEINGARTNER.

Who is taken by all the world for a great conductor, but prefers to take himself as a great composer. At present Weingartner is head of the Vienna Opera. In this illustration he looks as though the work is making him younger.

close its doors, and we would then be bereft of the many good things coming through him.

The object of all effort should be financial gain, in order to make the effort a success; for, as things have been constituted for ages past, even unto the times reported in the Bible and the Upanishads and the great Confucius, money was required always, first and foremost, to make Chinese walls, to build Indian temples—and Solomon's, too—and to place Greek tragedy on a successful footing. The foremost composer, the Cyclops of living music masters, Richard Strauss, is telling truths when, as reported in last week's MUSICAL COURIER, he writes to our German Liederkrantz, that "hypocrisy is a loathsome vice." Indeed it is. When we see the smug faces of most of our music critics at the Opera or in concerts appearing to be absorbed in the program when we know they are personally financially interested in the success of certain of the artists—as the case may be in each instance—it creates that very same feeling of loathsomeness. It is not wrong from their viewpoint to be financially interested in persons they are supposed to criticise (or they

would not be engaged in such transactions, would they?); then why not be men and face the situation? Why assume the attitude of sanctity when your own acts defy it and practically annul it?

Strauss comes of a race that is honest and even brutally candid. "I demand 1,000 marks for a song," says Richard II, and he gets it. "I demand 50,000 marks for an orchestral score and collateral interest in it," and he gets it. How does it affect the song or the score? The very fact that he gets it proves its value. That is art. The fact that its value is established. There is more hypocrisy centered in the phrase "Art for art's sake" than in any human expression from the fact itself that the highest tendency of the imagination is utilized as a subterfuge. How can artists exist or live or develop their art without money, and the greater their reputations here the more do the European artists demand from us. The more what? The more money. Let us suppose the impossible. Suppose we all cease to read the New York Herald, all withdraw our advertising? How long could the Herald be published? How long could the picture and art stores of Paris survive if we demanded their stock without paying for it? How long would Mr. Umstitzky give piano lessons without money—how long could he? How long or often would Paderewski, or Augusta Cottlow, or Busoni, or Godowsky, or Katharine Goodson, or De Pachmann play if the people were to refuse to pay to hear them? Or Fritz Kreisler, that violinist par excellence? They would stop. Tiffany's would stop. Steinway's would stop. We would stop, and Hammerstein certainly would stop, the music critics would have stopped long before that; they would stop first.

Richard Strauss, feeling conscious of the vast value of his art contributions, insists upon the practical recognition of their value. So did Richard Wagner. Has it injured music that this personal characteristic exists? Well, then, let us have the music of those composers whose works the public will not pay to hear. Say an opera by Paderewski or an opera by Damrosch. Who will mount one of them? Will the friends of these gentlemen risk it? Why not? Because they cannot afford to waste the money that should and will go to the successful mounting of operas of Wagner, Strauss, Puccini, Verdi and many others.

It is the hypocrisy that is loathsome; much worse than the bad music which is rejected. Why not admit truths? Why not be honest? Why not be honest with yourself? That is the first stepping stone on the upward path to righteousness and truth and the enjoyment of good music and art and life. There is no crime in working for money when money is the one medium that will encourage and support art and a proper life. It can only be a fool who will work for money only, for a bank balance or cash or bonds or any kind of representative of money. But to claim that one is working for art for art's sake at once defeats the whole project. One can be working for money for art's sake, and many of us do. Ah, that is the honest admission. But to assume the attitude of being a patron of art or a worker for art on account of the irresistible pressure of art and then to starve—well, who would be the gainer? Not the starving artist; not the world, for the world gets nothing from its poor Chattertons.

And the facts prove it. All about and around us the facts prove it. Life proves it. The monuments raised by wealth for the propagation of art prove it, and the results of commerce, which to a great extent go toward art and a refinement of life, prove it. I certainly would not try to make a proposition so self evident the basis of an argument; it would be foolish. All I desire is to expose the hypocrisy and help Richard Strauss a little in pushing along his theory. Death to hypocrisy! It is the ruin of character and it has destroyed nations. It is the real cancer of civilization. It killed off Socrates and the Pharisees, the hypocrites of their days,

drove Christ to his death three centuries later exactly through the same methods.

The following article is reproduced from THE MUSICAL COURIER EXTRA of Saturday last, May 2:

#### THE COMPOSER'S EQUITY.

A very significant suggestion may be found in the relation of the composer and publisher to the music roll. Although these owners of the copyrights have no right to their music when transferred to rolls, yet they have an equity under common law—that is to say, they can resent the abuse of their compositions or their misrepresentation. A composer will say, "Well, this isn't my composition. I wrote my composition covering a compass of a *six* and a half octave and you have reduced it or transferred it or transposed it and it doesn't sound properly to me. It isn't what I wrote; I am misrepresented, my reputation has been endangered and jeopardized, and I must seek my equity under law." That is what is possible.

Have you gentlemen who are in this Player business and roll business really and seriously considered its relations to everybody involved? Isn't it a business proposition that has been taken up suddenly under an impulse and a whole lot of capital put into it without a due reflection as to the far reaching effect of interests that are not interested in you at all, but must protect themselves? If an instrument is built for 65 notes and plays 65 note music which was written for a larger compass, isn't the owner of that music—that is, the composer or publisher—although not entitled to copyright privileges, because you cannot copyright a mechanical device—isn't that composer entitled to his equity, that publisher entitled to his equity, to his right to have that composition played properly before the public? He can even go so far as to claim that there is a mistake made which injures him if the key is transposed. A composer will say, "I wrote that composition for the scale of D major; I wanted that tonality. Here I see you transpose it into C major or E flat major. Not only have you done that, but you have transposed passages, arpeggios, runs, trills, essential elements of the composition, besides, within a much smaller compass than I would have written it, because it isn't adapted, in my mind, to a reduced compass. I want a redress for this." And the redress would be found in the equity that belongs to his mental work. The composer can sue any one to establish the value of his equity, and get judgment; maker, handler, seller or user; any one he selects.

#### Mechanics and Music.

There has been a tremendous development of mechanical instruments operating through perforated music rolls, by means of which the best and worst music of the day is played on pianos and organs. Certain manufacturers have succeeded in impressing a large body of people through the power of advertising and the testimonials of the most reputable musicians that these mechanical piano-players are preferable to human pianists as reproducers of the master works of piano music and of orchestral music adapted for the piano. The music critics of the daily press have been hired to lecture and write about these mechanical devices, which are to supplant the human player altogether, and make the technical study of piano art superfluous—as if any art could ever be conquered except through its technic.

I merely wish to call attention now to the fact that the music rolls of these devices consist chiefly of rolls with perforations covering 65 notes only of the 88 notes of the modern piano, and that, consequently, all of the compositions written for a piano with a compass of more than  $5\frac{1}{2}$  octaves (65 notes) is rearranged, transposed and mutilated in order to be compressed within the range of these 65 notes. Even in the days of Beethoven the piano had already passed its  $5\frac{1}{2}$  octave period, and Schumann and Chopin, and, of course, Liszt, Rubinstein, Tausig, Brahms, Tchaikowsky, and all the pedagogues wrote for pianos of more than  $6\frac{1}{2}$  octaves, most of them writing for 7 octaves; whereas these rolls, sold today all over this country as representatives of the genuine compositions, are compressed,

artificially, through the manipulation of machinery made experts, into compositions representing hardly a simulacrum of the originals. The result is that children, persons desirous of a legitimate education in music, must have this music roll music carefully put before them before becoming accustomed—sometimes beyond redemption—to a bastardized rendition of the compositions they pretend to play. In any case, it is actually essential to have a teacher or competent musician on hand, when such a Piano-player is used, for the purpose of deciding whether a composition is a reproduction from the original, a true copy, or merely a transmogrified or compressed reduction, unworthy of an artistic comparison.

Recently, however, successful efforts have been made to introduce the mechanical Piano-player or Player-piano covering the whole gamut of 88 notes and run by an 88 note music roll and provided such music rolls constitute *proper copies* from *proper originals*, the mechanical Playing piano, as far as its use at home, or for educational purposes is concerned, could be tolerated, under the condition, however, that it is understood to be a device not intended as a substitute for the culture of the piano as a musical instrument. No one can help admiring the remarkable ingenuity, the mechanical skill, the adaptation of expert knowledge to the development of pneumatic actions as a force under control through which the piano can be made to play the best type of music and all kinds of music with the rare imitation of many of the characteristics of the human touch and through accessories even some of the finer expressions, in a modified form. Yet, with all that, the instrument is an instrument, a convenience and a great aid to hear much music of a certain grade, fairly well played; never played as artists or persons endowed with skill would play the same music. If this were otherwise we would be forced to acknowledge that music, after all, is not art, but a mechanical process, like the printing of its sheets, when it is printed instead of being, properly, engraved. As to classical music—well, classical music, unless played by a human being, cannot be artistic, for art is expression, momentary feeling, depending upon moods and influences and environment. Even those who listen to artistic performances are not always in the same mood—luckily—and therefore receive constantly changing impressions of the same work of art. Hence they are never tired of listening, for their impressions are morticed into their souls either through their conditions in receiving them or through the various and different and differently constructed artists reproducing the works. If a machine could produce or exert such effects music would be written for machine reproduction or, again, if a mechanism could become so effective as is claimed by some of the makers of these playing pianos, the piano would be a superfluous instrument and music itself would require no further culture except the culture imparted by the machine which, even if played by an artist, would still be a mechanism—inorganic after all. Being a machine, all its effects could in each instance be predicted. That, of course, removes it from art and puts it in positive science—a compliment to the machine. However, these playing pianos are not designed to be played by artists; it is the claim of their makers that they take the place of artists and that even children can play them so that they will produce artistic effects. Hence the danger.

#### Endorsed by Artists.

Many of us, without due reflection, have endorsed these playing pianos, attributing tremendous import to them, and among others are the living composers and performers. Of course, many of these testimonials have been purchased either directly or indirectly, to be used, as they are, for advertising purposes. Thus the community becomes impressed with the great artistic value of a mechanical instrument and many people at once conclude

that the piano may conveniently be discarded, that there is no further use for it now because the player takes its place. No doubt, tens of thousands of families have renounced all idea of ever again having a piano teacher, and in his place have put an interesting mechanism. The time has come to call the attention of the world of music to this significant matter, affecting, as it does, the very root of musical culture.

If we are to become mechanical in music let us discard the piano for good. There is no use making these players with keyboards. That expense may as well be saved. It costs about as much to make keyboards, keybeds and the woodwork around and about the keys as it costs to make the playing mechanism. There will be no use for the keys. Therefore, abolish them; make the playing piano cheaper and do away altogether with the piano. There will then be no necessity to bring pianists here any more to exploit pianos, for no one will care to make pianos, as no one need study piano or music. It will only be necessary to pedal away on a machine and that will give us all we need, for it is even provided with guides that tell us how Itzky plays Chopin and how Otzky plays Liszt and how Latzky plays Beethoven. Music—obsolete as a study. Pump away and you'll get all the classical and popular music, and you can pay for it on instalments. What object is there in keeping the Loeb Conservatory going? Wind it up and put the money in music machines. Why, they are even now made with a nickel in the slot arrangement, and by dropping in five cents you get the Moonlight sonata at noon while you lunch.

Of course, without imagination there is no art. After a while, in the next generation, the young woman who plays Beethoven or Chopin or Liszt on the machine, if she is artistic, will yearn for the piano, for she will say: "Oh, if I only could play that as it was written, play it myself on the piano; but then, dad wanted one of these and we didn't care to look like cranks by having a piano teacher coming in the house, as they had them years ago. But I'd give anything if I could only play this as I would like to" and then she would stop pumping.

Pumping naturally ceases anyway. The mind gets tired even if the feet remain willing. To put a motor on the musical machine removes the one pleasure of the pump, and a motor makes it still more mechanical than pumping. But we are in for it unless the American people will begin to realize that mechanical music—good in its place—has no place where the art is to be cultivated. I had an idea myself, at one time, that we might gain more knowledge in larger areas by cultivating the playing pianos, but that knowledge must be correct, and it cannot be correct unless the compositions written for 7 octaves are played on a 7 octave mechanism, if they are correct then, for authority is necessary in the selection of the editions, the reproduction and the performance itself. With 65 note rolls, music adapted to a small compass from a larger compass is a misrepresentation and I should recommend its withdrawal by those who went into such schemes without due deliberation. No doubt the makers will gladly give 88 note rolls for all 65 note rolls now out, and exchange the instruments too.

BLUMENBERG.

In the spring, the music reporter's fancy lightly turns to anything that is ridiculous. The dailies published the astonishing "news" last week that in a Pittsburgh bootblack Caruso has discovered a voice "rivalling his own." The only new feature of the item is the discovered one's profession. Last year it was a cab driver, in 1906 it was a waiter, and in 1905, a hotel porter. The bootblack's voice, however, should certainly not lack polish.

"GATTI-CASAZZA's name gives no inkling of his character," writes a man in the New York Press who signs himself Smith.





This instalment of the "Nibelungen" story marks the end of the gods, neargods and singing fish, dragons and birds with whom we have been associating throughout the length, breadth and thickness of Wagner's prodigious and profitable cycle. Before these revelations were made in our present investigation, there existed much confusion and even some ignorance regarding the true nature and significance of the "Nibelungen" dramas. Now all is clear as crystal, and henceforth the "Ring" series should recover that lease of life which it was beginning to lose, simply and solely because the lay world regarded the "Nibelungen" plots as needlessly involved and utterly incomprehensible. With the feeling, therefore, that we have done a glorious deed both for Wagner and for our benighted fellow men, we now may pass on contentedly to the consideration of the mighty art work:

**"Goetterdaemmerung."**

**ACT I.**

[Scene: The same as in the last act of "Die Walküre." It is night. Three long mantles containing women are discovered lying about the stage. They are the Norns. All is silence, and can be heard plainly in the orchestra.]

Norn I—I shall spin this rope of knowledge and tell you a tale from its stores of wisdom.

Norn II (with dignity)—You'll do nothing of the sort. I don't propose to have every new character that appears in the "Ring" give us all over again the happenings of the Wagner operas that have gone before.

Norn I—But I can tell you how Wotan lost his eye—

Norn II—We heard that in "Rhinegold"; we were standing in the wings.

Norn I—Wotan sits in Walhall, surrounded by his heroes. About them is piled high for fuel the great World Ash. You know what that is, don't you?

Norn III—Yes; it's a kind of coal. We paid \$6 a ton for it this winter, but really—

Norn I (witheringly)—Coal! The World Ash is the tree of knowledge. Its withered wood now is stacked about Walhall, and when Wotan plunges into Loge's breast a piece of the broken spear, it will take fire and be cast on top of the woodpile. Then a conflagration will result, and good-by to Wotan and all the glories of Walhalla.

Norn III (yawning)—And about time, too. The audiences get smaller every night as the cycle goes on.

Norn II—I'm going back to Mother Erda.

Norn III—So'm I.

Norn I—So'm I.

[The Norns tie the rope about their bodies and disappear none too quickly to suit the listeners. Day dawns. Siegfried and Brünnhilde come on from a cleft in the rocks. Siegfried is in full fighting costume. Brünnhilde leads her horse Grane.]

Siegfried (surlily)—Then you won't give me any breakfast?

Brünnhilde—Not unless you abandon this crazy plan of going forth to be a hero. Married men are never heroes.

Siegfried (in anger)—Married?

Brünnhilde (blushing)—Pardon me, I forgot. (Her temper rises.) I've been thinking about some of your far famed heroism. Who gave you the sword with which to fight your way here? My father. Who built that fire round my couch? My father. Who is your grandfather? My father. Who is your aunt? I am. You owe my family and me some little respect at least. I know where Wotan went and what he did on his heroic expeditions, and I know how he looked when he got back. Stay home, Siegfried, with your wife—

Siegfried (shouts)—Wife?

Brünnhilde—Your aunt, I mean; and let me take care of you.

Siegfried (sullenly)—No.

Brünnhilde—Who'll keep your sword and armor shiny? Who'll sing duets with you—

Siegfried—I'm sick of all that.

Brünnhilde (earnestly)—Think of the style in which I was accustomed to live at Walhalla before I came here to dwell with you in a cave. I had my own servants, I could go riding any time I liked on my aeronautic horse—

Siegfried (touching a telescope bag with his foot)—Did you put in my silk pajamas?

Brünnhilde—I thought the woolen ones would be better—

Siegfried (curtly)—Put in the silk.

Brünnhilde—It's wet down there by the Rhine—

Siegfried (commandingly)—The silk.

Brünnhilde—You should be careful, dear. Your lumbago, you know.

Siegfried—Damn it! Must I—

Brünnhilde—Very well. The silk pajamas it shall be. How many pairs?

Siegfried—One. I won't be gone more than a month.

Brünnhilde (sadly)—Anything else?

Siegfried—Is my opera hat in the bag?

Brünnhilde—Not that—oh, I beg of you—not that—

Siegfried—Eh?

Brünnhilde—The girls simply won't be able to resist you in your armor and opera hat. Please, please, don't.

Siegfried—Get the hat.

Brünnhilde (hopelessly)—Just like his grandpa!

Siegfried—I must be going. (Moves away.)

Brünnhilde—Haven't you forgotten something?

Siegfried—You'll find some loose change in my old gray trousers. I'm leaving them.

Brünnhilde—Not that—a kiss.

Siegfried—Good bye. (Kisses her.)

Brünnhilde—Don't you think you'd better leave that ring with me while you're away?

Siegfried (hesitates)—This ring? It's the one I got in Fafner's cave. Perhaps I'd better leave it. (Aside.) Last time I made some pleasant acquaintances in the forest I came home without my watch. (Gives ring to Brünnhilde.)

Brünnhilde—I'll guard it with my life, for it's my only visible means of support, and the audience will be wondering what I live on while you're away.

Siegfried (leaving)—Hail, Brünnhilde!

Brünnhilde—Hail, Siegfried!

Siegfried—Hail to me!

Brünnhilde (in alarm)—Speaking of hail, dearie, do be careful not to get wet or into draughts.

Siegfried (laughs)—You don't expect me to stay dry all the time? (Disappears behind a paper ridge of rocks with Grane, where both remain standing.)

Brünnhilde (looking off into space supposed to extend behind the ridge)—There they go. (Calls.) You didn't forget your galoshes, did you, Siegfried?

Siegfried (as from afar)—Got 'em.

Brünnhilde—And your summer handkerchiefs?

Siegfried—Yep.

[The curtain falls for a few moments, while the stage hands change the face of nature, making the

rocky habitation of Mr. and Mrs. Siegfried Wolfe-Wälse give way to the Hall of the Gibichungs, on the Rhine. The curtain rises, revealing said hall, whose rear opens onto the rocky walled Rhine. There is a current of air caused by the slamming of Brünnhilde's dressing room door, and the mighty walls of the Rhine shake and quiver and flap as though they were painted on canvas. Gunther, Gutrune and Hagen are discovered.]

Gunther (a blonde Teuton)—What are you thinking of, Hagen?

Hagen (a forbidding looking, bewhiskered man in sable garb)—Why isn't our sister Gutrune married, and why aren't you?

Gunther—Against whom can we marry Gutrune? You are wise, brother. Speak!

Hagen—Siegfried I would wish for her and Brünnhilde for you, Gunther.

Gunther—Is she a good looker?

Hagen—A peach. But she dwells on a rocky ledge, surrounded by fire. Only the strongest hero can penetrate there, and his name is Siegfried. The ledge is their home.

Gunther—How, then, can I wed Brünnhilde?

Gutrune—And I Siegfried?

Hagen—It's like A, B, C. In that chest I have a phial of Wagner's Improved Elixir No. 5 B. If Gutrune hands Siegfried a drink of that magic drug he will love her and forget that he has ever gazed before upon any other woman.

Gutrune—If he were a true scion of Wotan he wouldn't need any drug to—

Gunther—Silence! And how can I win Brünnhilde?

Hagen—Have Siegfried bring her to you after he has fallen under the spell of Gutrune.

Gunther—Capital.

Gutrune—But will Brünnhilde consent to a divorce?

[Hagen and Gunther laugh so boisterously that Gutrune realizes the true state of things.]

Gutrune (blushing)—Never mind, they make the best husbands sometimes.

Gunther (moodily)—If only Siegfried were to wend his way hitherwards. (A horn is heard from the Thirty-ninth street side of the Rhine.)

Hagen (looking at the painting of the river)—Ha! I see Siegfried, and we were just talking about him. How miraculous!

[Siegfried appears with Grane in the rear. They are embarked on a flat scow, which the hero is punting down the Rhine, apparently a very shallow stream. In reality, of course, the scow is mounted on rails and is navigated by means of rope hauled by stage hands in the wings. That accounts for the odd, jerking motion with which Siegfried's craft wobbles onto the scene, and its strange indifference to the pushings of that punter's paddle.]

Hagen—Hail, Siegfried!

Siegfried—I hope not. I have lumbago, and before I left home my wife told me (sees Gutrune)—I mean—er—well, who are you people, anyhow?

Gunther—We are the Gibichungs.

Siegfried—Well, Gibichungs, I'm glad to meet you. You've got to fight me or be my friends.

Gunther—Let's be friends. (This is a wise move on the part of Gunther, who knows Siegfried to be unbeatable.) All I have is yours, my life as well.

Siegfried—All I've got is this sword. Is it not a pretty sword? See the sword! It is my sword. I made—

Hagen (sternly)—Siegfried, drop that Mother Goose talk. You are no longer a boy, as in "Siegfried." This is a man's opera. You say you have nothing but a sword. Where is the Nibelungen treasure?

Siegfried—After slaying Fafner, I kept only this helmet.

Hagen—Ah! the tarn helmet. Its wearer has the power to assume any disguise and to wish himself

wheresoever he wills. Is that all you took from the cave?

Siegfried—A ring besides. Brünnhilde guards it.

Gutrune (entering with a drinking horn containing a huge draught of the aforementioned No. 5 B. There being no bird about to warn Siegfried about the beverage, that thirsty hero takes a long pull.)

Siegfried (to Gunther)—That's a demned fine gel, that little sister of yours. (Eyes her as though they were on their honeymoon.) Are you married, Gunther?

Gunther—No, but I'd like to be, to Brünnhilde.

Siegfried (on whom the drink has taken effect)—Who's she?

Gunther (wearily)—Again? Well, here goes! She lives on a rock surrounded by fire. I'm afraid of the fire.

Siegfried (joyfully)—I'm not. I'll get her for you, if you give me Gutrune for wife.

Gunther—Agreed. How will you do it?

Siegfried—By the tarn helmet's might I will assume your shape and features.

Gunther—Swear.

[They swear the blood oath. Hagen fills a cup with wine and Siegfried and Gunther pretend to cut their arms with their swords and let the blood drop into the wine.]

Siegfried—If either of us proves faithless to the other, his blood shall atone!

Gunther—A clever idea.

[Hagen strikes the cup in two pieces with his sword.]

Siegfried—Up, let us be going and doing. (Siegfried and Gunther embark in the scow, which jerks its way off the scene.)

Hagen—For Gunther, Siegfried brings a bride; for me he brings the ring.

[The scene changes to the rocky home of the Wolfe-Wälses. Brünnhilde sits at the entrance to the cave in mute contemplation of Siegfried's ring. A calcium powder flashes for a moment.]

Brünnhilde—Ha! a Valkyrie riding through the clouds. (Waltraute enters.) How now, Wallie?

Waltraute—I came hence from Walhalla.

Brünnhilde (joyfully)—Dad has forgiven me. Of course, you know my story. I disobeyed him and in punishment he banned me to this lonely rock, surrounded it with fire—

Waltraute—If you begin that tale all over again I'll leave at once. As a matter of fact, father is in dire straits. The only thing that can save him and the gods is the return of the Nibelungen ring to the Rhine. There it is on your finger. Throw it into the river.

Brünnhilde—Are you mad? Siegfried gave it to me, and I don't own another thing in all the world.

Waltraute—You won't throw away the ring?

Brünnhilde—Never.

Waltraute—I'll tell Pa, see if I don't. (Hurries away.)

Brünnhilde—I hope she breaks her neck, and all the gods, too. (Flames are seen from the back, blown by stage hands through bellows.) Siegfried is returning. Hurrah! I wonder what he brought me?

[Siegfried appears at the rear, wearing the tarn helmet over half his face. Anybody in the audience would guess him at a glance to be Siegfried, but Brünnhilde fails to recognize him, otherwise the opera would stop then and there.]

Brünnhilde—Who are you?

Siegfried—I am Gunther, and you must follow me.

Brünnhilde—Have you steam heat and elevator service in your apartment?

Siegfried—Alas, no!

Brünnhilde—Here will I remain. This ring gives me might to do as I like.

Siegfried—Then I'll take the ring. (He wrestles with Brünnhilde and snatches the bauble from her

finger.) Now you shall show me to your cave and wed me there, as proxy husband for my brother. This night we'll spend here, with trusty Nothing between us, to keep me true; tomorrow we'll do the Rhine trip.

Brünnhilde (goes toward rear)—I go to fetch a hot water bag. If I touch that cold sword with my bare feet at night I know I should shriek aloud.

Siegfried (carelessly)—As you will. (Lights a cigar at a small flame belonging to Loge's fire.)

## ACT II.

[Scene: An open space on the shore in front of the Gibichungs' hall. It is night. Vast paper and canvas rocks tower toward the sky. Hagen sits asleep, leaning against one of the pillars of the hall. Alberich is seen crouching before Hagen.]

Alberich—You and I, my son, must finish this Siegfried, for he does not know the value of the Nibelungen ring, and hence my curse cannot harm him. You recollect, he killed Fafner, took the treasure—

Hagen (wearily)—I know the story—even in my sleep.

Alberich—The ring you and I must gain.

Hagen—So be it.

[The scene lights up and Siegfried steps from behind a bush.]

Siegfried—Where's Gutrune?

Hagen (yawning)—How should I know? I guess I'll doze another hour.

Gutrune (coming from behind the wings on the left, where she has been sitting on Siegfried's bier.)

—Here I am, Mr. Wolfe—er—Wälse—

Siegfried—Call me Sig.

Gutrune—Come in to breakfast, Sig. Where are the others?

Siegfried—Gunther and Brünnhilde are coming by boat. I ran on ahead to tell you that Brünnhilde is very fond of grapefruit for breakfast and likes cream and hot milk with her coffee.

Gutrune—I'll have to hurry the cook.

Siegfried—Stay and hear how I captured Brünnhilde for Gunther.

Gutrune (hurrying off)—Thank you. I know my "Götterdämmerung."

Siegfried (to Hagen)—Will you listen, my friend?

Hagen (hurrying off)—Not I. (He clambers to the top of a tall paper rock, and sets a horn to his lips. Brass instruments in the orchestra blow the famous "Call of the Clans.") Hoi-ho! Hoi-ho—ho—ho!

[Enter Gunther and Brünnhilde.]

Brünnhilde—Who's using my cry?

Hagen (bows)—You misunderstood, fair ladye. I was saying Hoi-ho, not Ho-jo-to-ho.

Brünnhilde (moodily)—You'd better not.

Hagen—Look here, Leffler-Burckard, Gadske can do that call better than you, anyhow.

Brünnhilde (stamps her foot)—I won't be insulted by my husband's brother. (To Gunther) I told you I never would be able to get on with your family.

Gunther—Hush! here come the folks.

[The clans gather from the Seventh avenue and Fortieth street sides, and fill the stage. They are a jolly lot of supers, and shout lustily and wave spears and battle axes.]

Brünnhilde (narrowing her eyelids and looking the clans over, through her lorgnette)—What queer relatives you have. Who's that one with the knobby knees?

Gunther (testily)—Do be careful. He's a cousin of my uncle's wife, and he lives in the most handsomely furnished cave at Bingen. If you're nice to him he'll invite us there for the summer.

Brünnhilde—Who's the chemical blonde?

Gunther (in dudgeon)—Really, you mortify me dreadfully. That lady is my sister. Her name is Gutrune.

Brünnhilde—It ought to be Canary. (Sees Siegfried.) Ha! as I live, there is Siegfried.

Gutrune—I beg pardon—

Brünnhilde—That man trying to hide himself behind you—

Gutrune—That is Mr. Wolfe-Wälse.

Brünnhilde (grimly)—He may be a Wolf, as you say, but when I knew him on the hill top over yonder and darned his socks for him his name certainly was Siegfried. (Brokenly.) We kept house together in as pretty a cave as any one could wish for.

Siegfried (as politely as possible)—You lie!

Brünnhilde (hotly)—You're another.

[There is a painful silence on the part of the Gibichung family and all their relatives. The orchestra, however, expresses its opinion freely and frankly—and if the truth be stated, also a trifle vulgarly.]

Hagen (with decorum)—I think the lady is hasty—er—

Brünnhilde (as before)—Siegfried is a liar.

Hagen (embarrassed)—Oh, I see. He sings, and is a lyre. Ha, ha! Very good. Now we will proceed with the ceremony.

Brünnhilde (as before)—Siegfried is a—

Siegfried (steps forward and raises his hand)—I'll slap your face, you hussy—

Brünnhilde—Ah! that ring on your hand. It does not belong to you. That man (points to Gunther) took it from me.

Hagen—Are those true?

Gunther—I didn't.

Brünnhilde—Then it was that precious man of mine.

Siegfried—I swear on the point of Hagen's spear that I never have had more than a cursory acquaintance with this noisy damosel. (He lays two fingers on Hagen's spear.) May this spear kill me if I speak untruth.

Brünnhilde—And I swear by the same spear that he lies!

Hagen (perturbed)—If all you ladies and gentlemen will kindly go behind that third rock and wait there for your next cue, I will try to reason with young Miss Brünnhilde Wotan.

[All exit except Hagen and Brünnhilde.]

Brünnhilde—Betrayed! I'll sue him!

Hagen—Or, better still, let me avenge you.

Brünnhilde—You? Your spear would tickle his ribs. I made him wise with my own knowledge and taught him how to fear not wounds. But stay—if you could stab him in the back.

Hagen (joyously)—That is my best style of fighting.

Brünnhilde—I did not bless his back, knowing full well that it never would be turned toward the foe.

Hagen—Siegfried's back shall be my bull's eye. Tomorrow we will go hunting and by chance a wild boar (winks at Brünnhilde) will lay him low.

Brünnhilde—It is a hoggish deed. (Laughs.)

Hagen—Quite a bore, in fact.

Brünnhilde (coldly)—You will kindly leave the jokes to me, Hagen Gibichung.

## ACT III.

[Scene: A wild and woody valley on the Rhine. The three Rhine daughters rise to the surface and swim about. The manner of their swimming has been described in "Rhinegold."]

Siegfried (enters rapidly)—Where has that pig gone?

Rhine Maidens—Hagen has not come by.

Siegfried—I mean the other pig—the one I am hunting.

Rhine Maidens—Will you give us that ring on your finger if we recover the boar for you?

Siegfried—This ring? Why, it belonged to Fafner, and in bloody battle I slew—



[The Rhine Maidens suddenly dive to the bottom.]

Wellgunde—We won't come up again, unless you promise not to tell the story of your life.

Siegfried—I promise.

[The Rhine Maidens reappear.]

Rhine Maidens—Give us the ring. It is accursed.

Siegfried (laughingly)—Everything is accursed in these four operas, anyway. The ring won't hurt me.

Rhine Maidens (after more vain pleading, swim away into their dressing rooms.)

Hagen (from afar)—Hoi-ho!

Siegfried—Good heavens! Brünnhilde!

Hagen (coming on)—Hoi-ho!

Siegfried—Really, old man, you must change that halloo of yours. It reminds me too much of some one I used to know.

[More hunters appear, among them Gunther.]

Hagen—Have a drink, Siegfried. (Hands the hero Wagner's Unexcelled Memory Restorer, No. 7, of which Siegfried takes some large gulps.) You know the language of the birds, don't you?

Siegfried—Yes, but I don't think I remember it. You know, there's nothing like practice to keep up a language.

Hagen—Tell us some of your youthful adventures.

Siegfried (reposing on the ground)—I will, and when I'm through I'll give some of you bachelors the addresses. Well, to begin at the beginning. Mime was the name of a dwarf who raised me so that I might slay the dragon Fafner and rob him of the ring—

All (in protest)—Oh, drop it, Siegfried! Not that story! Cut it out! Give us a rest! Poor old Fafner has been killed fifty times over! Tell us a new one!

Siegfried—I forged myself a sword—

Hagen—Really, old chap, in the name of the boys and myself, I must protest most energetically. We know all about Nothing—

Siegfried—And about the way I killed Fafner?

Hagen—Yes, and what the bird told you about the ring and about Mime. Here, have another drink, and try to remember something worth while.

Siegfried (after taking a long drink)—The bird led me to Brünnhilde's rock, and there I held her in bridal embrace.

Gunther—Ha!

[Two ravens are swung about the stage on threads dangled from the flies.]

Hagen (to Siegfried)—Do you see those nightingales?

Siegfried (all eagerness)—Where? (He jumps up and turns his back to Hagen.)

Hagen—Do you know what they portend?

Siegfried—Where?

Hagen (stabs Siegfried in the back)—They portend that there will be a dead Siegfried in this neighborhood very soon.

Siegfried (tries to strike Hagen with his shield and falls backward upon it.)

Gunther (to Hagen)—What dost thou? (After a pause) What didst thou dost?

[These two questions can be found in Wagner's original "Götterdämmerung" libretto, and have long served to fill the innocent layman with wonder. As Gunther was a willing witness to Hagen's deed, the real meaning of his mystifying questions probably never will be quite cleared up.]

Hagen—I avenged falsehood! (Walks away.)

Siegfried (after singing some compliments to Brünnhilde, falls back and dies. The men pick up the corpse and place it upon an improvised litter.)

Gunther (to the company)—Let us pass around the bier.

All—Hurrah! Good! We're thirsty to a man. Gunther (sternly)—I said BIER and not B E E R.

[They start the funeral procession to a magnificent march, played by full orchestra in the Rhine woods, some time B. C. As the cortege reaches the edge of the stage, the scene darkens, and when next the lights are turned on the spectator sees the hall of the Gibichungs. It is night, by way of a change.]

Gutrune—I don't see what keeps them out so late. I hope they're not hunting anything they shouldn't.

Hagen (from afar)—Hoi-ho!

Gutrune (calling)—Ho-hoi!

[The funeral procession enters, and deposits Siegfried's body.]

Gutrune—Who carved my Siegfried?

Gunther (pointing to Hagen)—He did.

Hagen—Yes, I did, and I'm proud of it. Now I'll just take that ring as a reward, if you please.

Gunther—I think I'll take it myself.

Hagen (draws sword)—Fight me first.

Gunther (draws)—Gadzooks! On with the fray.

[They fight furiously by banging their swords together, and after Hagen makes a terrible lunge and cuts a huge hole in the air between Gunther's arm and side, that blonde warrior falls dead. Hagen makes a dash for Siegfried's corpse in order to filch the ring. Siegfried's right arm raises itself in warning and Hagen slinks off to one side, very much worried, not to say frightened.]

Brünnhilde (enters with slow and majestic tread)—Isn't there some Wagner elixir or balsam or salve or emetic that will wake up Siegfried and enable this opera to go on? (She takes the ring from Siegfried's finger and puts it on her own.)

Hagen (sullenly)—None.

Brünnhilde—Very well; then I will sing my "Farewell Address" and do the immolation scene with Grane. Build a funeral pyre for the dead and for me. The Rhine Maidens must pick their ring from out of our ashes. Never have man and woman loved as did Siegfried and I. When first he kissed me on the rock—

Gutrune (sarcastically)—He kissed me on the lips!

Brünnhilde—Siegfried made the sword Nothing, and was led by the dwarf Mime to the pit in which lay Fafner—

Hagen (firmly)—You'll have to omit all that, madame. The funeral pyre is burning.

Brünnhilde—Good bye, kind friends. Take example from my fate. Never go to live in a cave with a strange young man unless you've got his name signed to a marriage certificate. [She walks toward the funeral pyre with Grane, but misses the holocaust by several feet and passes safely to the rear of the stage, whence Grane is led to the car stables near by, his regular home. The funeral pyre sends forth clouds of steam and stage hands set off several boxes of red powder. The Rhine overflows, everything begins to burn, and an illuminated gauze drop high in the rear shows the crumbling Walhalla and the tottering gods, with Wotan as the chief totterer. The Rhine Maidens swim ashore, grasp Hagen and draw him down into the depths of the Rhine. Wagner would have us infer that the son of Alberich is drowned, but those of us do not lose hope for him who remember the amphibious performance of his father, Alberich, in "Rhinegold," when that gentleman walks the bottom of the Rhine in safety and sings his songs without so much as swallowing a single drop of water.]

Voices (from outside as curtain descends)—Get your photographs of the chief characters in the "Ring." Here you are! Photographs, only fifty cents each! Carriage calls for Broadway! Box-holders please pass out on the Thirty-ninth street side!

LEONARD LIEBLING.

THE END.

# SOME MORE SUN SPOTS.

THE music critic of the New York Sun sent forth into the world some statements last Sunday which he evidently meant seriously, but which will cause a broad smile of amusement in circles where people are really posted on musical matters here and abroad. The Sun critic's amazing assertions were these: (a) "Germans have seldom heard real singers in Wagnerian parts." (b) "Berlin is a city ludicrously provincial in its egotism and narrowness of outlook." (c) "Berlin continually prates about its Unter den Linden, 'the most beautiful street in Europe.'" (d) "Berlin boasts of its opera orchestra, the 'best in Germany.'" As a matter of fact, it does not equal that of Dresden, three miles away." (e) "Berlin knows wonderfully little about such singers as Lilli Lehmann, Ternina, Gadschi, Fremstad, and Schumann-Heink." (f) "The ideal Brünnhilde of Berlin is Thila Plaichinger, who would last in this city about two performances." (g) "Berlin promulgates for all Germany the dictum that Wagner cannot be beautifully sung and correctly acted at the same time." Germans may not have heard real singers in Wagnerian parts (a) but at any rate they have listened on occasions, in that composer's operas, to Lehmann, Sucher, Materna, Schroeder-Devrient, Tischatchek, Niemann, Betz, Kraus, Gruening, Knot, Burrian, Perron, Mallinger, Mielke, Alvary, Reichmann, Nordica, Gadschi, Fremstad, Weed, Walker, Farrar, Burgstaller, Goritz, Van Rooy, Reiss, Destinn, and too many more to be listed here completely. Regarding Berlin's "provincialism," a reproach of that nature comes with singularly ill grace from a writer born in the American "provinces" and now an inhabitant of this country's provincial metropolis. It should always be remembered that Berlin has a permanent opera and several permanent orchestras, while New York has neither. That fact alone settles the argument of "provincialism." Besides, Berlin has many great music critics, and New York has only one—and he is not on the Sun. Berlin never prated (c) about Unter den Linden as a 'beautiful' street, but as a historical one, rich in marvelous memories to all those who know their history of Germany. Then, too, the imperial palaces and museums are situated there, and the avenue leads directly into one of the famous parks of the world, the Thiergarten. If Berlin boasts of its Opera orchestra (d) the boast is thoroughly justified, for assuredly it is the best in Germany and immeasurably superior to that of Dresden. The symphony concerts given by the orchestra of the Berlin Opera are generally regarded as ranking with the most important in the world, and they were helped to that reputation by no less a conductor than Weingartner. Next season the Opera concerts are to be led by Richard Strauss. For many years Carl Halir and Bernhard Dessau, two virtuosi of superlative merit, occupied the chief violin desk in the Berlin Opera orchestra. Its participation in the opera performances was presided over for years by Sucher, Weingartner, Muck, and Strauss, the last named two being still in charge. Muck, Strauss, and Weingartner have demonstrated here their complete ability to make any orchestra they conduct regularly in Germany, "the best in that country." Berlin knows a great deal, (e) particularly of such singers as Lehmann (who lives there, and has sung there hundreds of times) and Schumann-Heink, who, if memory serves correctly, was released by the Berlin Royal Opera in order to accept her Metropolitan engagement here. The Plaichinger (f) reference is utterly absurd, of course, and in some respects malicious, for the Sun man is plainly making a guess which he cannot prove. The final remark (g) is as wide of the mark as are all the others. Berlin has never promulgated such a dictum, nor has any critic in that city ever expressed himself in the vein indicated by the reckless assertions in the Sun. Of course, any nincompoop is at liberty to write in American papers what he likes about Berlin, and that city will certainly

not reply to him, for it does not even read what is written about it here, except in *THE MUSICAL COURIER*. In the present instance, we point out the Sun critic's mistakes not because Berlin needs our defense, but only to offer another proof of the unreliability of any and all writings on music in the New York dailies—excepting the Evening Post, the World, the Press and the German papers.

THERE have been several rumors recently to the effect that Carl Pohlig intended to ask his release from his contract to function as leader of the Philadelphia Orchestra next year. To offset such silly stories, Charles Augustus Davis, the business representative of the organization, cabled to Mr. Pohlig, at Munich, for a statement defining his position. Mr. Davis received the following cabled reply: "I declare untrue every rumor about my non-return to Philadelphia, where I received so much personal attention and support in my work as a conductor. (Signed) Pohlig."

GODOWSKY has recently been playing piano recitals in Constantinople and Athens. In Constantinople he played "The Turkish Patrol" and in Athens he played "The Ruins of Athens," among which he spent considerable time, both on the Acropolis and in the old city below. This was in the month of April, just past. The audiences were large and enthusiastic, and the fact is that the houses were sold out, which is a rare thing in that section, but Godowsky's fame had gone in advance of him and there was no doubt of the public support. How he must have felt among the old broken columns and mutilated capitals of those wonderful achievements of Greek genius! In the perspective they look like fugues.

FRITZ KREISLER, the violinist, has finished a remarkable tour in this country, and towards the close of it he had a severe attack of typhoid fever, from which he is slowly recovering. In order to hasten the process, he is about to take a rest for some time. He may go to the Antilles or somewhere to sea for fresh air and recuperation. The artistic eminence attained by this wonderful artist is due to his insistence upon following the pandects of art first and foremost, without any consideration of any collateral matter. It is simply with him a question of art, of the violin, of music and all that belongs to it in its true sense. He has never worked for any personal aggrandizement, his nature being repellent to commercialism. During next season we will not have the pleasure of hearing Kreisler, but the season following he will make a tour of America and an extended one. Engagements have already been booked for his tour of 1909-10.

THE York (Pa.) Despatch of Saturday, May 2, 1908, speaking of the York Oratorio Society Festival ending that day, says:

The presence of ex-Governor Edwin S. Stuart, with lesser State officials, in a flag draped box, gave tone to the final triumph of the feast of music, while the rows and rows of empty seats stood as silent reminders of the \$2,500 deficit which the society today faces.

There should be no discouragement on this account. This is not the first time that festivals have found deficits instead of profits, but it has not discouraged the patrons. The experience of this festival should guide the managers and guarantors in their arrangements for the next festival.

In another part of the paper it adds the following item:

#### HERBERT SEES CITY.

Takes Automobile Trip and Visits Piano Factory.

Victor Herbert, conductor; Jacob Iverson, manager, and John M. Spargur, concertmeister, all of Victor Herbert's Orchestra; Joseph Pache, conductor; M. B. Gibson, vice-president, of the York Oratorio Society, and John Denuis, instructor of music in the public schools, formed a party, which was taken sightseeing about the city yesterday in an automobile. Mr. Gibson conducted the party through the works of the Weaver Organ and Piano Company and at St. John's P. E. Church the visitors were shown the new organ placed there recently by the congregation, of which Mr. Denuis is the choir leader.

#### Lemberg Laconics.

LEMBERG (AUSTRIAN POLAND), March 31, 1908

One of the most successful musical seasons in Lemberg is now gradually drawing to a close. Last week we had the last of three splendid sonata evenings by Henryk Mecer, the Polish composer, who received the Rubinstein Prize some ten years ago, and a remarkable young violinist named Wactaw Kochanski. The fact of all of these concerts being sold out is enough proof of the musical culture and understanding of the Lemberg public, considering that the programs comprised the most serious of classic and modern sonatas.

\*\*\*

Ignatz Friedman's recital was a revelation to the pianistic element. Although he concertizes here often, his growth is noticeable each time he plays, and now there are surely few with such stupendous technic and such wealth of tone. He is certainly a worthy disciple of the Leschetizky school.

\*\*\*

Kochanski, who was heard again last Wednesday in a concert given by the famous young American pianist and composer, Marguerite Melville, has also an unusual career before him. A pupil of Auer and Sevcik, he joins beauty of tone and the most skillful technic with an irresistible sweep of enthusiastic freshness.

\*\*\*

Marguerite Melville, an entire stranger here, played herself into the hearts of the Lemberg public through her broad interpretation of the Bach-d'Albert prelude and fugue in D major. The enthusiasm increased with each number of the program, and reached its climax after the splendid performance of the compositions of Henryk Mecer, Szymanowski and Brzezinski, the representatives of modern Polish music. It was rather daring to play these works before a Polish audience, for there is something in the rhythmic intricacy and the tender melancholy of the Polish music which as a rule no stranger can really conceive. But Miss Melville apprehended the special character of this music so wonderfully that turbulent applause broke loose with the closing chords of the Brzezinski variations. It goes without saying that the great American artist was obliged to respond to innumerable encores. The critics are all unanimous in their praise of her poetic spirituality and the plasticity of her interpretations, which are not only characterized by exquisite tenderness, but also by her remarkable virility. The success Miss Melville scored was so great that she was invited immediately by the musical society to give another concert together with the celebrated Polish basso, Adamo Didur, lately of the Manhattan Opera, in New York, who is at present "guesting" for a short time at the Opera here. Both artists were feted, as they deserved. Didur, who began his career on the Lemberg stage, came back after ten years, a great celebrity. His phenomenal voice and the technic and ease with which he handles it, together with his marvelously intellectual and subtle histrionic ability, make each role which he impersonates a delight; we are proud to call him our own.

A. C.

#### Tirindelli's Violin Recital.

CINCINNATI, April 28, 1908.

It is not often that P. A. Tirindelli presents himself to the public in the capacity of an executant, but when he does, one is at once impressed with an event of no ordinary weight and moment. At Conservatory Hall on the evening of April 22, 1908, Mr. Tirindelli, supported at the piano by that gifted young artist, Chalmers Clifton, gave an elaborate program of violin music, which was one of the events of the musical year. Tirindelli has so many talents that one grows bewildered at times, and scarcely knows how to estimate his rank in the artistic world. First of all, he is a composer, not merely well schooled, but by nature endowed with imagination and feeling; second, he is a virtuoso violinist and public interpreter second to none; and third, he has again and again demonstrated his pre-eminence in the arduous but no less honorable and necessary function of teaching. The violin department of the school is in a most flourishing condition. The pupils display a firm foundation in technic and a rounded musicianship which can come only from the hands of a master instructor. However, it is as performer and creative artist that Mr. Tirindelli comes now to the contemplation. In this elaborate and most fascinating program, he took a wide range, from the classic Tartini to the brilliant "Fantaisie Appassionata" of Viextemps, with many lyric pieces between; and in all the master of technic and expression was demonstrated. Everything in the way of complex and dazzling tone combinations of which the violin is capable, he did without any slightest appearance of effort; and his style, either in the antique or the modern music, either in show pieces or tender songlike compositions, was perfect. But, after all, the very pith and splendor of the occasion was Tirindelli, the composer. Here his talent shines like a star of the first magnitude. He presented four compositions yet in manuscript (unfortunately for the violin playing world), and each was a gem. They were "Pierrot Triste," "In a Garden," "Valse Caprice" and "Grand

Polonaise." Though the form was widely varied, the music showed a rich vein of real genius. They were (especially the "In a Garden" and the "Polonaise") extremely difficult, abounding with technical effects, yet they were musical in no small degree. To the analytical mind, they presented points of interest at every turn, both as to their adaptation to the violin and their workmanship as music, while they also had that charm of sound which commends them to the listening and non-analytical public, as was amply testified by the salvos of insistent applause with which each was greeted.

Tirindelli is, in the best sense of that term, a well schooled, all around musician, and America is proud to have him as a resident art worker.

#### Stojowski Pupils Play.

The pupils of Sigismond Stojowski gave a recital Thursday afternoon, April 30, consisting entirely of compositions by Paderewski. It was a revelation to nearly every one in the audience to discover that Paderewski had written as many as nineteen works—the number contained in the program—and as some of them were quite pretty, it was hard to imagine why they are so unfamiliar. Who is the publisher of these pieces and are they being introduced in this country on a good, solid business basis? A market will be developed here for compositions by such a well known pianist and business man as Paderewski—nearly as good a business man as Richard Wagner was and as Richard Strauss is.

Following was the program presented by the Stojowski students:

Sonata in A minor, op. 13, for piano and violin.  
Bessie Allin, Constance Edson.  
Au Soir, Caprice Valse, from Album de Mai, op. 10.  
Myra F. Hale.  
Chant du voyageur, No. 3.  
Polonaise.  
Adelaide Gebhardt.  
Melodie in G flat, Barlesque.  
John W. Frothingham.  
Mazurka, A minor.  
Mazurka, A major.  
Annabel Farrington.  
Moment Musical.  
Intermezzo Pollaca.  
Lorraine d'O. Roosevelt.  
Thème Varié, op. 16.  
Abraham Shyman.  
Legende, No. 1.  
Victoria Boshco.  
Minuet in G (from Humoresques à l'antique).  
Master Michael Levin.  
Sarabande, Caprice (from Humoresques à l'antique).  
Arthur Loesser.  
Nocturne, Cracovienne fantastique.  
Carl Schluer.  
Fantaisie Polonaise, op. 19 (with second piano).  
Elenore Altman, Sigismond Stojowski.

The violin sonata is on a par with the piano sonata played by Paderewski here this winter, that is, it has little melody, and is crude and diffuse in form and workmanship. The "Melodie," "Legende," "Cracovienne" and "Au Soir" are playable piano works, with agreeable themes gracefully handled. The "Thème Varié" and "Fantaisie Polonaise" show the same faults as the two sonatas aforementioned. It seems to be a fact that Paderewski is at his worst when he essays any form beyond that of the small piano morceau, and the proof is offered by his famous "Minuet," by far the best thing he ever wrote.

The Stojowski pupils are equipped with every grace of tone and technic to do full justice to a program like the foregoing, and some of the young players are embryo artists of quite exceptional promise. The Stojowski influence is bound to make itself felt strongly on his classes, for we have in New York very few men who possess his ability as a pianist and composer, and rank with him in repertory, experience and musicianship.

#### Madame von Niessen-Stone to Have Summer Class.

Madame von Niessen-Stone, the singer and teacher, has decided not to go abroad this summer, but to remain here and teach classes, especially teachers who want to study German songs. Madame Stone will locate for the summer at some seaside resort. In addition to her class of teachers, a number of her advanced pupils now studying with her will also be members of the artistic colony which Madame Stone will have about her. Applicants are requested to address Matja von Niessen-Stone, 121 West Seventy-fourth street.

#### Jessie Shay in Danger.

Jessie Shay, the pianist, was operated upon at the Presbyterian Hospital just as *THE MUSICAL COURIER* went to press, for severe internal injuries sustained from a fall on board the steamship which was bringing her from Mexico. Miss Shay's recovery is regarded as doubtful.

#### Scotti's Mother Dead.

The mother of Antonio Scotti, the Metropolitan baritone, died in Naples this week. The singer was on the ocean when the sad cablegram reached New York, and he was notified by wireless telegraph.





CHICAGO, May 2, 1908.

April 29, at Orchestra Hall, the Marshall Field Choral Society gave the second concert of its second season under the conductorship of Thomas A. Pape, assisted by thirty members from the Theodore Thomas Orchestra. The program consisted of Rossini's "Stabat Mater" and Mendelssohn's "Hymn of Praise." The soloists were Lucille S. Tewksbury, soprano; Marie White Longman, contralto; Holmes Cowper, tenor, and Albert Boroff, bass. The singing of the chorus of 115 voices, all members of the Marshall Field Company, was especially noticeable for the good tonal quality in the women's voices, for exact precision, excellent phrasing, musical feeling and good shading. Much credit is due Mr. Pape for the commendable status this society has arrived at in its two years' existence, and to the officers also, who are as follows: W. B. Townsley, president; W. E. Clarke, vice president; C. D. Heller, secretary; H. G. Peiniger, treasurer and librarian. Board of management: W. B. Townsley, W. E. Clarke, J. W. Hughes, Edwin Brown, C. J. Wietz, James Leask, W. T. McLain, Charles Ede, C. D. Heller, Munroe A. Munson. Music committee: F. C. Rollo, W. E. Clarke, Zella M. Biggs, Charles Ede. Superintendents of parts: Flora H. Constantine, soprano; Mrs. O. H. Rush, contralto; Charles Ede, tenor; F. M. Guthridge, basso. Last year, the first season, the first concert was given on June 5 at Orchestra Hall, when a miscellaneous program was given consisting of the following: "God of Our Fathers," by Schaefer; "My Lady Chlo," by Clough-Leighter; "Dry Yo' Eyes," by Landsberg; "The House That Jack Built," by Caldicott; "The Sea Hath Its Pearls," by Pinsuti; "The Parting Kiss," by Pinsuti; "The Long Day Closes," by Sullivan, and "Hymn to Music," by Buck. Special mention is due Mrs. Longman, contralto, for the artistic quality of her work, at the concert this year, vocally and interpretatively. Mrs. Longman, who has not been as actively engaged in music life the last two seasons as formerly, on account of a desire for time for further study, has re-entered the field again with renewed strength and better equipped vocally.

## JOHN B. MILLER TENOR

ADDRESS  
202 Michigan Ave., Chicago



Address: 99 East 55th Street, Chicago, Ill.

## CHICAGO MUSICAL COLLEGE

Founded 1867

DR. F. ZIEGFELD, President

College Building, 202 Michigan Boulevard, Chicago, Ill.

No school of its kind offers such comprehensive advantages. Has the strongest Faculty ever assembled in a College of Musical Learning. Investigation will demonstrate the superiority of this institution.

### SCHOOL OF MUSIC ELOCUTION OPERA

#### MODERN LANGUAGES

#### BOARD OF MUSICAL DIRECTORS:

DR. F. ZIEGFELD  
HANS VON SCHILLER  
HERMAN DEVRIES  
HUGO HEERMANN  
ERNESTO CONSOLO  
J. H. GILMOUR, Director School of Acting.

FELIX BOROWSKI  
HANS SCHROEDER  
DR. LOUIS FALK  
WILLIAM CASTLE  
MRS. O. L. FOX

HUGO HEERMANN, the world renowned Violinist and Instructor, of Germany, will continue to direct the violin department.

ERNESTO CONSOLO, the Eminent Italian Pianist, who joined the College Faculty last season, will accept a limited number of pupils.

STUDENTS ENROLLED AT ANY TIME  
ILLUSTRATED CATALOG MAILED FREE

cally. Mrs. Longman possesses a contralto voice of an exceptional velvety quality and of much power and sweetness, and is one of the best trained artists before the public. Mr. Cowper's work in the solo numbers of Mendelssohn's "Hymn of Praise" was, as always, artistic, showing the careful analytical thought of the serious artist.

The final concert of the season under the management of F. Wight Neumann was given by the Kneisel Quartet, assisted by Ernesto Consolo, pianist, on April 26, at Music Hall. The program consisted of the Schumann A minor quartet (op. 41, No. 1), two movements from the César Franck D major quartet, and the Dvorák quintet, A major, op. 81.

The annual convention of the Illinois Music Teachers' Association will be held at Lincoln, Ill., June 16, 17, 18 and 19. The complete program will soon be ready for publication. The convention last year in Moline, which took on very largely the festival feature, with the Theodore Thomas Orchestra, is to be abandoned this year, with a return to the more original scheme of pedagogic and educational work of special interest to music teachers. Several concerts are to be given, enlisting superior vocal and instrumental talent. The Illinois Music Teachers' Association was organized in Chicago in 1886 by Dr. H. S. Perkins, then vice president for Illinois in the national association, who served as its president for ten consecutive years, with the late Frederic Grant Gleason as secretary. Conventions have been held in all of the larger cities of the State with encouraging success. John Winter Thompson, Mus. Bac., of Galesburg, is president, and Dr. Perkins, of Chicago, is secretary.

The School of Acting of the Bush Temple Conservatory will give a dramatic matinee of the "Second Mrs. Tanqueray," a play in four acts by Arthur W. Pinero, on Tuesday, May 12, at the Bush Temple Theater, under the direction of Edward Dvorák.

Anne Shaw Faulkner will sail for Europe on June 13, taking a party of young people abroad for the Bayreuth Festival, from July 21 to August 1, and for travel through Italy, France and Switzerland, returning to America in September.

The advanced pupils of Georgia Kober, of the faculty of the Sherwood School of Music, were heard in recital at Assembly Room, Fine Arts Building, on April 30. Excellent work was in evidence, reflecting much credit on both teacher and pupils for careful and painstaking preparation. Those giving the program were Ethel Ping, Mina Kauf, Mrs. C. M. Schoonover, Lyle Comstock, Miss De Groff, Agnes Hurley, Ethel Marley, Susanne Osmon and Marjorie Davis.

Lillian Battelle, a very talented young pianist who has been a student of Glenn Dillard Gunn for several seasons, gave a recital at Auditorium Recital Hall on April 29. Miss Battelle's program opened with the Beethoven sonata, opus 26, which was especially good Beethoven playing. Following were two rhapsodies by Dohnanyi, F sharp minor and C major, opus 11, two very grateful compositions which brought into evidence much refinement of style and clarity of technique which this young pianist possesses. These compositions were followed by d'Albert's scherzo in

F sharp major, and the three closing numbers were by Liszt—"Longing for Home," "Waldesrauschen" and polonaise, E major. Miss Battelle, who is a Texas girl, gives much promise for the future. Miss Battelle was assisted by Ruth Wheeler, soprano.

Cave Thompson, blind pianist, was heard in recital at Auditorium Recital Hall on April 30. Mr. Thompson opened his program with the Grieg sonata for piano and violin, in which number he had the assistance of Julius Brander, violinist. Also, the closing number was one of much interest, as it was the Scharwenka sonata, in E minor, for piano and cello. This composition, which enlisted the services of Day Williams, cellist, received its first Chicago hearing at this concert. As solo numbers Mr. Thompson played andante from op. 64, by Tschaikowsky-Pachulski; gavotte, by Gluck-Brahms; fantasia-improvisu and nocturne, C sharp minor, by Chopin; improvisu, No. 4 book, by Schubert, and "Masking and Unmasking," by Moszkowski. Producing a lovely singing tone and giving readings that gave proof of the most careful analysis, Mr. Thompson's playing is that of a man possessing fine artistic sense and a remarkably good technique, particularly in passage work and in all intricate forms calling for great finger facility. Mr. Thompson proved himself master of these difficulties, and his playing was a delight to the ear in its exact, clear and clean delineation.

George Nelson Holt, the possessor of a lyric bass voice of exceptional range and fine quality, and whose reputation as an authorized and representative pupil of Jean de Reszke is widespread, has had a very busy season with his teaching and many concert engagements. During April Mr. Holt sang in concert in Rockford, Ill.; at a private musicale in Freeport, Ill.; for a concert at the Western Avenue Methodist Church; was a soloist for the opening service of the new Seventh Church of Christ, on April 25 (where Mr. Holt is also the regular bass), and for the concert of the Church of the New Jerusalem. Also, with Mrs. Holt, who is a very talented pianist, a joint recital was given at the Birchwood Country Club, at Rogers Park. In May, Mr. Holt will give a recital before the Alumni Association of the Kenwood Institute. Mr. Holt is also conductor of a woman's chorus at Rockford, Ill., which numbers fifty members, and this chorus will be heard in concert on May 14.

On a recent recital given by Walter Spry, in Milwaukee, the Sentinel spoke thus of the concert:

Mr. Spry has at his command brilliant technique and a warm temperament, and the large audience assembled was most emphatic in its appreciation, demanding two encores at the close of the concert.

EVELYN KAESMANN.

### A Bernetta Pupil's Success.

Mrs. P. B. Robinson, who sang at Westminster Church, St. Nicholas avenue, recently, will also appear at the Women's Philharmonic Society, Tuesday, May 12. She is developing very rapidly as a singer, and has been studying for two seasons with Mrs. Clara Bernetta. Mrs. Bernetta will teach two days a week during the summer, at her home.

The Vienna Concert Verein (Ferdinand Löwe, conductor) at one of its recent concerts presented Mozart's "Jupiter" symphony and Bruckner's ninth symphony.

## MYRTLE ELVYN CONCERT PIANIST

Address: EDGAR SMITH  
KIMBALL HALL, CHICAGO, ILL.

KIMBALL PIANO USED

SEASON 1908-1909

## MARION GREEN BASSO CANTANTE

EXCLUSIVE MANAGEMENT

DUNSTAN COLLINS MUSICAL AGENCY

PHILIP RAY, Manager, Auditorium Bldg., Chicago

## BUSH TEMPLE CONSERVATORY

NORTH CLARK STREET AND CHICAGO AVENUE, CHICAGO

WILLIAM LINCOLN BUSH, Founder

KENNETH M. BRADLEY, Director

The Leading Conservatory of MUSIC, OPERA, ACTING AND LANGUAGES

Teachers of International reputations in all Departments

Special Summer Course for Teachers beginning June 22. THE BUSH TEMPLE CONSERVATORY SCHOOL OF ACTING is the only school in Chicago affiliated with a producing theatre

CATALOGS FREE ON APPLICATION TO M. C. SCHMIDT

The Bush Temple Conservatory uses the Bush &amp; Geris Pianos.



## JEANNETTE DURNO PIANISTE

RESIDENCE STUDIO: 4621 Lake Avenue  
CHICAGO, ILL.

**Caroline Gardner Bartlett at "Sunny Hill" Farm.**

Caroline Gardner Bartlett, the singer, who has made herself known all over America, and is now becoming famous for teaching what some please to call the "Caroline Gardner Bartlett System" of singing, owns a summer paradise, otherwise known as "Sunny Hill" farm, at Waterloo, N. H., with its several adjacent picturesque shacks, or camps, scattered out under the fragrant pines, teeming with ozone—here and there—some boldly in view, some nestling in fern bedecked hollows, and all suggestive of rest and contentment. The farm is but three hours' ride by rail from Boston. Here Madame Bartlett repairs during the summer, "far from the madding crowd," after her necessarily strenuous professional winter season in her city studios, to conduct her truly ideal Summer School—ideal, because methodical to a degree, yet so free and wholesome in its plan and environment as to inspire city tired folks, who follow this woman nature lover into the heart of the woods, with new energy, courage, self confidence and love of work—and, best of all—the satisfaction of a fruitful summer.

The camp life at "Sunny Hill" is most interesting. One hundred and eighty acres, intersected by a small lake, beautiful trout streams and drowsy brooks which persist in inviting the swinging hammocks—all 1,100 feet above sea level, where no mosquitos invade, and an always cool climate—in the midst of seven ranges of splendid mountains stretching away against the skyline!

Last summer the overflowing classes made it necessary to serve meals on the veranda, and the shade of the trees served chiefly as study rooms, while a large camp was used for Madame Bartlett's lecture-demonstrations. Three pi-

in diction and repertory daily, while Madame Bartlett herself guides her vocal pupils in tonal work and repertory.

There are rest hours following meals. Dinner is served at 12.30, at which the freshest of vegetables and the famous spring water prevail; supper is served at 5.30, after which the farm family plays games, dances and frolics, until the 9.30 curfew, when silence in camp is the unbroken rule.

Madame Bartlett allows Saturday for picnics, fishing and mountain climbing, so much enjoyed by pupils who reside



SUMMER SCHOOL PUPILS OFF FOR A LOAD OF HAY.



MADAME BARTLETT "AT HOME."

anos were required for practice, and were always kept busy. "Dormitory Camp," the "Bungalo," the "Annex," and smaller camps had their respective uses. The scene is a busy and interesting one. Breakfast at 7.30, after which class and individual instruction begins. Madame Bartlett's assistants, Winburn B. Adams and Cora Bailey, instruct

inland all the year. "We are a workaday yet happy crowd," exclaimed Madame Bartlett, as one of her professional pupils rode off astride of a hay mound. In August there is a Teachers' Class, as Madame Bartlett considers no one competent to impart her "system," unless versed in its phraseology, aside from the usual vocal training. Many eminent speakers will be heard the coming season at "Sunny Hill" farm, where a large colony is expected. THE MUSICAL COURIER's representative was inquisitive as to how Sundays are passed. "Oh, we have service of various kinds, often of singing alone, and our country neighbors drive in from miles around to hear us." "And where will this 'colony of advanced thinkers' I have heard about reside, Madame Bartlett?" "They will build their camps all around here, and will it not be delightful?" and one of Madame Bartlett's infectious smiles "caught" and was passed around. Attractive circulars telling all about the farm may be had by addressing Madame Bartlett, Pierce Building, Boston.

**Ernest Schelling Will Be Back in October.**

Ernest Schelling, the pianist and composer, who is now in Europe, will return to the United States in October, to begin another tour under the management of Loudon Charlton. Schelling will play at a number of concerts abroad this summer.

Dukas' "Ariane and Bluebeard" is not having much vogue at its Vienna run in the Volks Opera, of that city.

**BALTIMORE.**

BALTIMORE, May 3, 1908.

The third concert of the season was given by the Germania Männerchor in the club hall, Monday evening, April 27. The order of the program was: First movement of Sgambati symphony in D major, played by the orchestra; "Fair Ellen," Bruch, sung by the mixed chorus and soloists, accompanied by orchestra; "My Old Kentucky Home," Foster; "Die Taube," by Yradier, sung à capella, by the male chorus; fantasia for harp and orchestra, Dubois; "An Episode," and "Der Brauttanz," by Hemberger, sung by the women's chorus; "Baby," by Siemon, baritone solo, accompanied by string orchestra; "Wiegenlied," Mozart, sung à capella by male chorus; "Sometime," Hemberger, soprano solo, accompanied by string orchestra; "Im Dunkela," Engelsberg, sung by male chorus, accompanied by orchestra. The soloists were Wanda Heckman, soprano; May Miller, harpist, and Harry Gerhold, baritone. The last named displayed a voice of fine quality, and he was obliged to repeat his song by Siemon. All of these forces appeared under the able direction of Theodore Hemberger. Mr. Hemberger's compositions always give evidence of his great talents. All those presented at this concert were repeated by universal demand. The music committee for the evening was Carl Laegeler, August H. Martin, Charles Zimmerman and Karl Buselmeier.

\* \* \*

The Woman's Twentieth Century Club, banded together for philanthropic work, gave the annual spring concert at the Belvedere Hotel, Wednesday, April 29. Dr. Merrill Hopkinson, baritone, and Mrs. Henry Franklin, pianist, contributed the following program:

**AN AFTERNOON WITH TENNYSON.**

Songs—  
Maud—(a) O, That 'Twere Possible.  
(b) Birds in the High Hall Garden.....Somervell  
Miscellaneous Poems—  
Break, Break, Break.....Martine  
(Composed for and dedicated to Dr. Hopkinson.)  
The Princess—  
(a) Thy Voice Is Heard.....Homer  
(b) O, Swallow, Swallow.....Sullivan  
Melodrama—  
Enoch Arden—The incidental music composed specially for this poem by Richard Strauss.

Mrs. Calvin F. Troupe, residing temporarily in New York, is the president of the club, and Mrs. Luther B. Benton is the treasurer.

\* \* \*

Jennie Gardner Stewart, soprano; Austin Conradi, piano; Arthur Conradi, violin; Dr. Merrill Hopkinson, baritone, and Mrs. Henry Franklin, accompanist, united in a concert, at Heptasophs Hall, Saturday, May 2, for the benefit of Emily Whelan, a Peabody graduate. Miss Whelan fell from a car some time ago and injured her dexter arm. She is now undergoing treatment. The program included: Grieg sonata in G minor for violin and piano; songs by Ronald and Hildach, and aria from Gounod's "Queen of Sheba," for soprano; songs for baritone by Barkworth, Brockway, Somervell and Lehr; violin solos from the works of Tschaiikowsky, Sarasate, Zarzkycki and Vieuxtemps. Miss Stewart and Dr. Hopkinson closed the concert with Graben-Hoffman's duet, "I Feel Thy Angel Spirit."

B. M. H.

**CHICAGO ADVERTISEMENTS**

**STUDIOS**  
Kimball Hall  
Chicago, Ill.

**RAGNA LINNE**  
EXCLUSIVE MANAGEMENT  
DUNSTAN COLLINS AGENCY  
PHILIP RAY, Manager  
Auditorium Building, Chicago, Ill.

**Mrs. THEODORE WORCESTER, CONCERT PIANIST**  
Address: 525 Orchestra Building, Chicago, Ill.  
STEINWAY PIANO USED

**MARIE WHITE LONGMAN CONTRALTO**  
Exclusive Management  
DUNSTAN COLLINS Musical Agency  
PHILIP RAY, Manager  
Auditorium Bldg., Chicago, Ill.

**HANNA BUTLER SOPRANO**  
Personal Address 6440 Getzwood Ave.  
Management of DUNSTAN COLLINS MUSICAL AGENCY  
PHILIP RAY, Manager, Auditorium Building, Chicago

**COSMOPOLITAN SCHOOL OF MUSIC AND DRAMATIC ART**  
Auditorium Building, Chicago

VICTOR HEINZE, President.  
CLARENCE DICKINSON, Director. DR. WILLIAM CARVER WILLIAMS, Registrar.  
Announces a 6 weeks' SUMMER TERM, from June 22d to August 1st.  
Mr. VICTOR HEINZE will conduct a NORMAL CLASS in piano playing (Lechetsitzky principles); Mr. L. A. TORRENS will conduct a NORMAL CLASS in voice training and singing, in addition to their private instruction.  
Mr. DONALD ROBERTSON will hold classes in Dramatic Art.  
EVERY DEPARTMENT will be represented by a full corps of WELL KNOWN TEACHERS.  
Send for descriptive folder giving terms and other information.  
Address Registrar,

**COSMOPOLITAN SCHOOL OF MUSIC AND DRAMATIC ART**  
Auditorium Building, Chicago

**MARY WOOD CHASE CONCERT PIANIST**  
STUDIOS  
FINE ARTS BUILDING, CHICAGO, ILL.

**EDNA RICHOLSON DUNSTAN COLLINS MUSICAL AGENCY**  
Auditorium Building CHICAGO, ILL.  
Steinway Piano Used

**ELAINE DE SELLEM CONTRALTO**  
291 Michigan Avenue  
Phone, 1200-Wabash, Chicago, Ill.  
Care of HENRY WOLFSON  
NEW YORK CITY

**WALTER SPRY CONCERT PIANIST**  
Director of the Walter Spry Piano School  
For circulars and information, address  
624 Fine Arts Building, Chicago

**AMERICAN CONSERVATORY**  
KIMBALL HALL BUILDING, Wabash Ave. and Jackson Boulevard, CHICAGO.  
THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST.  
Among the seventy eminent instructors the following might be mentioned:  
Piano—JOHN J. HATTSTADT, VICTOR GARWOOD, ALLEN SPENCER, HERBERT LEVY, SILVIO SCINTI, JENNETTE LOUDON.  
Singing—KARLETON HACKETT, EDWARD C. TOWNE, RAGNA LINNE, JENNIE F. W. JOHNSON, JOHN T. READ.  
Organ—WILHELM MIEDELSCHULTZ.  
Violin—HERBERT BUTLER, ADOLF WEIDIG, CHARLES MOOREMOUT.  
Theory, Composition—ADOLF WEIDIG, HUBBARD W. HARRIS.  
Public School Music—O. E. ROBINSON.  
JOHN J. HATTSTADT, President.  
Catalogue mailed free.



## BUFFALO.

BUFFALO, May 1, 1908.

The Buffalo Orpheus Society gave its final concert for this season Monday night, at Convention Hall, under the direction of Julius Lange. A fine program of choral numbers was given. Some interest was felt in the first appearance in this city of Louise Ormsby, solo soprano of St. Bartholomew's Church, New York. The solo part of a Bruch composition was sung by Percy Lapey. Herbert Witherspoon, as usual, awakened enthusiasm by his perfect artistry.

\*\*\*

Many of the directors of music in our churches made a special feature of music during the Lenten season. Seth Clark's choir gave Gounod's "Gallia" and Stainer's "Crucifixion," the latter on Palm Sunday. Mr. Clark is one of the busiest teachers and choirmasters. In addition to his manifold duties in Trinity Church he manages to find time to train a choir of boys at the Church of the Good Shepherd, on Jewett avenue. The boys sing remarkably well, and one knows instinctively that Mr. Clark has taught them. Mrs. Berry, the organist, wife of the rector, donates her salary to pay for the instruction of the choir.

\*\*\*

During the Lenten season Mr. Kaffenberger, organist of the North Presbyterian Church, presented a part of the Clough-Leiter cantata, "Christ Triumphant." On Good Friday night Gaul's "Passion" was presented under the direction of William H. Shaw at the Central Church, where Bertram Forbes, organist, rejoices over the fine instrument recently installed. The choral services are quite a feature. George Erissman is doing good solo work. Gaul's "Passion" was given also at St. Andrew's Church, on Holy Thursday, director, Mr. Bennett. At St. Luke's, excerpts from Rossini's "Stabat Mater" were given under the direction of Charles Dempsey. "Penitence, Peace and Pardon" was sung at St. John's and Ascension churches.

\*\*\*

Edward Lemare, the organist who created much enthusiasm as a noted Pittsburgh musician and who returned to England, is again visiting America. He came to Buffalo and gave a free organ recital on Passion Sunday, at Convention Hall. His musicianship delighted the large audience. Last Sunday, Archibald Sessions, from Los Angeles, Cal., a pupil of Guilman, presented a beautiful program. George Troup, tenor of the First Congregational Church, sang "If With All Your Hearts" (Mendelssohn), accompanied by William J. Gomph, whose work as an accompanist wins unstinted praise from visiting artists. Gerrit Smith, of New York, will give the organ recital on May 3.

\*\*\*

This coming Sunday will inaugurate changes in several choir positions. W. Ray Burroughs, a pupil of William C. Carl, will succeed William J. Gomph as organist at the Delaware Avenue Baptist Church. Mr. Gomph goes to the Lafayette Avenue Presbyterian Church, one of the leading churches of the Elmwood district. It is a matter of regret that Mrs. Will Green, solo contralto of the choir, has resigned. Mrs. Green possesses an unusually good voice, plenty of temperament, and is always in demand for solo work, both as a concert singer and interpreter of church music.

George W. Bagnall, also very much liked in Lafayette Church, has accepted the position of organist at Plymouth M. E. Church. Mary Virginia Knoche has returned from Mount Vernon, N. Y., and accepted the position at Holy Lutheran Church vacated by Ruby Belle Nason. George True, of Hornell, will succeed Ralph Pilkington, basso of Delaware Avenue Baptist Church. Harry J. Fellows, director and tenor, has been re-engaged at an increased salary. Percy G. Lapey, baritone, one of Buffalo's most reliable singers, will succeed Frederick Roginson, also a good singer, at the First Congregationalist Church.

\*\*\*

W. S. Jarrett, organist of Westminster Church, is a fine program maker. Whenever he arranges a special Sunday afternoon service, listeners are assured of a musical treat. Mr. Jarrett is a thorough musician and a teacher who achieves fine results, evidenced by the rapid progress of his pupils.

\*\*\*

The monthly recitals at the Dunman studios have attracted large audiences, which approve highly the finished style of the soloists. It is a foregone conclusion that Dunman pupils will make their mark. Dr. Frankenstein, tenor, and Charles McCrean, basso, are always in demand for solo work, they being two of the best church singers in Buffalo. Harriet Keating, another promising pupil, the possessor of a rarely beautiful contralto voice, has just been engaged as a member of the choir of Calvary Presbyterian Church.

\*\*\*

The pupils of Luella Joiner are giving a number of spring song recitals.

\*\*\*

Mention of Giulio concert is deferred for another week.

VIRGINIA KEENE.

## Tour of the Minneapolis Orchestra

MINNEAPOLIS, Minn., May 2, 1908.

Sunday, May 10, the Minneapolis Symphony Orchestra will go on a tour under the direction of Emil Oberhoffer. The orchestra is engaged to play at nine music festivals between May 11 and May 29, as follows: Winnipeg, May 11, 12 and 13 (five concerts); May 14 and 15, Grand Forks, N. Dak.; May 16, Fargo, N. Dak.; May 18 and 19, Duluth, Minn.; May 21, Brookings, S. Dak.; May 22, Huron, S. Dak. (two concerts); May 25, Yankton, S. Dak. (two concerts); May 26 and 27, Mitchell, S. Dak. (three concerts in the Corn Palace); May 28 and 29, Omaha, Neb. (three concerts). The soloists who go with the orchestra are: Sibel Sammis, Alma Johnson Porteus, Holmes Cowper, Garnett Hedge, Frederick Carberry, Grant Hadley, Albert Boroff, Carlo Fischer and Gustaf Holmquist.

## Cable From London.

Zimbalist engaged to appear by royal command, Albert Hall, May 30, with Caruso and Melba, at League of Mercy concert.

K.

Frau Preuse-Matzenauer was the "guest" at recent "Walkure" and "Carmen" performances in Braunschweig and a "Samson and Delilah" representation in Dessau.

## Johannes Miersch Appreciated at Home.

Johannes Miersch, of Indianapolis, is appreciated highly in his home city. As violinist, teacher and composer he ranks with the leading musicians now residing in the great Middle West. Mr. Miersch was the soloist at the fourth concert of the Indianapolis Männerchor, April 29, playing on that occasion the first concerto by Vieuxtemps; "Love Scene," by Paul Th. Miersch, brother of the player, and concert polonaise, by the player himself. Extracts from the Indianapolis papers follow:

Another feature of the evening was the playing of Johannes Miersch, the violinist. Mr. Miersch's artistic playing is a delight, but last night he added to the luster of his musicianship by playing a composition of his own, a concert polonaise, which is of such a high order of merit that it deserves recognition on the programs of great artists of all nationalities. It is a classic, and possesses not only a pure musical quality, but a melodious and pleasing one as well. Mr. Miersch also played a composition by his brother, Paul Th. Miersch, a "Love Song," an excellent composition. Besides these two Mr. Miersch played the introduction and rondo of Concerto No. 1, by H. Vieuxtemps.—Indianapolis News.

Herr Miersch contributed no little part to the success of the evening. He has long since established himself in the regard of Indianapolis music lovers and his playing is always consummate and skillful. A complete lack of eccentric ideas and a broad musicianship make the work of this artist delightful. In his hands the violin becomes a live being and its tones seem to run the entire gamut of human emotions.—Indianapolis Star.

## Concert by Dayton Philharmonic Society.

Tuesday evening, April 28, the Dayton, Ohio, Philharmonic Society gave its ninety-sixth concert at the Third Presbyterian Church, under the direction of W. L. Blumenschein. The soloists were Clara Turpen Grimes, soprano; Charles P. Holland, tenor; Oscar Ehrgott, basso; Urban A. Deger, organist. "The Creation" was presented, and according to the critic of one daily paper Haydn's oratorio was never more beautifully sung in Dayton than on this occasion. The following are lines taken from one criticism:

"The Creation" has been presented in Dayton before several times, but never has it been presented, at least not in recent years, more beautifully than on Tuesday night. The chorus sang magnificently and with tremendous effect. There was nothing, not the smallest note, to mar the beauty of the choral numbers, so well did each one of the singers respond to the director's baton.

## Planning Another Tour for Goodson.

Katharine Goodson, the English pianist, is to be under the Charlton management next season, her tour beginning January 1, 1909. Miss Goodson, through her merits, has risen rapidly in public favor. Orchestral engagements, such as few women pianists have secured, were played by her last season, and return engagements have, in her case, been almost the invariable rule. The tour will extend to the Pacific Coast, and a number of engagements have already been booked.

At the jubilee concert of the Vienna Singakademie (celebrating its fiftieth year), Wolf-Ferrari's "La Vita Nuova" had its first production in the Austrian capital.

"Barber of Seville" was well received at Munich recently.

## CHICAGO ADVERTISEMENTS.

## SHERWOOD MUSIC SCHOOL

FINE ARTS BUILDING, CHICAGO, ILL.

WILLIAM H. SHERWOOD, Director

**Piano Department**  
William H. Sherwood  
Georgie Kober  
Eleanor Sherwood  
Bertha Stevens  
Mabel Omer  
Francis Stevens  
Edith Bane  
Amanda McDonald

**Voice Department**  
Arthur Beresford  
Shirley Gandell  
Elaine De Sellen  
Grace Nelson Stensland  
Harmony and Counterpoint  
Walter Keller  
Daniel Protheroe

VIOLIN, Joseph Chapek

ELOCUTION AND DRAMATIC ART

Mr. Sherwood's Interpretation Classes &amp; Features

WILLIAM H. SHERWOOD  
CONCERT PIANIST

Address for open dates Lena Humphreys, Mgr.

EMIL LIEBLING'S  
PIANO TEACHERS' INSTITUTE

From July 6 to August 8, 1908

PRIVATE LESSONS, LECTURES, RECITALS

Send for Circular No. 5

Address: KIMBALL HALL, CHICAGO

GUSTAF HOLMQUIST  
BASS-BARITONE

304 Kimball Hall, CHICAGO, ILL.

AGNES LAPHAM  
Concert Pianist

STUDIO: 621 FINE ARTS BLDG.

Exclusive management of Dunstan Collins Musical Agency, Auditorium Bldg., Chicago, Ill.

MRS. REGINA WATSON,  
SPECIALTY: Repertoire work with Concert  
Pianists, and the training of teachers.  
297 Indiana Street, Chicago, Ill.

INA FEW, Soprano. **Concerts**  
**Oratorio**  
**Recitals**  
Management Dunstan Collins Musical Agency, Phillip  
Ray, Manager, Auditorium Building, Chicago.  
Personal address, Penna. College for Women, Pittsburgh, Pa.

ALLEN SPENCER,  
PIANIST. **Concerts, Recitals.**  
Address: KIMBALL HALL, CHICAGO.

## GOTTSCALK LYRIC SCHOOL

VOCAL. Mr. and Mrs. Gottschalk  
PIANO, Clarence Bird, Director  
Lechetsky Method, Mrs. Carrie R. Beaumont, W.  
R. Underhill. Composition, Otto Wolf, and others.  
KIMBALL HALL, Catalogue Mailed.

Glenn Dillard Gunn  
Pianist.

Fine Arts Building, CHICAGO, ILL.

Mr. CARSON Mrs.  
TENOR SOPRANO  
411 Kimball Hall, Chicago, Ill.

ARTHUR DUNHAM  
CONCERT ORGANIST

Address: SINAI TEMPLE, INDIANA AVENUE, CHICAGO, ILL.

## THE ANNA GROFF-BRYANT INSTITUTE

NEW SCHOOL OF SINGING OR VOCAL ARTS.

Opportunities are offered vocal students to obtain a complete Academic Schooling in all branches  
requisite to the singer's art. Normal course for teachers. Send for booklet, or "The Institute," a  
periodical devoted to vocal sciences, arts and singers' education.

Address Office 322, Fine Arts Building, Chicago, Ill.

GEORGE NELSON HOLT  
LYRIC BASS

Authorized Pupil of Jean de Reszke

CONCERT, ORATORIO, TEACHING

713 Fine Arts Building, Chicago, Ill.

LAWRENCE REA  
628 FINE ARTS BUILDING, CHICAGO

Louise St. John Westervelt  
SOPRANO  
Concerts, Oratorios, Recitals  
612 Fine Arts Building CHICAGO

CLARENCE DICKINSON  
CONCERT ORGANIST,  
LECTURE RECITALS.  
678 Fine Arts Building, Chicago.

ARTHUR M. BURTON  
BARITONE.  
Fine Arts Building, Chicago.

## KARLETON HACKETT

TEACHER OF SINGING,  
Kimball Hall, Chicago.

MARY PECK THOMPSON  
Soprano  
620 Fine Arts Building, Chicago.

HARRISON M. WILD  
Concert  
Organist

KIMBALL HALL, 243 Wabash Ave., Chicago

INSTRUCTION  
PIANO ORGAN  
CONDUCTOR—Apollo Musical Club, Mendelssohn Club.

FREDERIC W. CARBERRY  
TENOR

Kimball Hall, Chicago, Ill.

## Metropolitan Conservatory

Violin—Piano—Theory  
Directed by HARRY DIMOND—ERNEST FRISTON  
Office, 608 KIMBALL HALL, CHICAGO, ILL.  
CATALOGUE ON REQUEST



HOTEL NOTTINGHAM,  
BOSTON, Mass., May 2, 1908.

The twenty-fourth and last concert given by the Boston Symphony Orchestra took place on Saturday evening, and Dr. Karl Muck ended his engagement as conductor of this organization, at least for the time being. Dr. Muck chose for his program the same as that played at his first concert here, and which was as follows: Symphony in C minor, No. 5, Beethoven; a "Faust" overture, Wagner; a "Siegfried" idyl, Wagner; prelude to "The Meister-singer," Wagner.

The Amphion Club, of Melrose, gave its forty-seventh concert at City Hall, Melrose, Thursday evening, April 23, with E. Cutter, Jr., conductor, and Grant Drake, pianist, with Josephine Knight, soprano, assisting—at least Miss Knight was booked to appear, but unfortunately a severe cold, resulting in temporary huskiness, prevented this attractive woman from singing, although she made a brave attempt at the last moment. However, all understood, and while greatly disappointed, were delighted with the work of Mr. Stone, a Cutter pupil, who was kind enough to supply Miss Knight's place, singing "May Morn," Denza, and Whelpley's "Forest Song," with tone, beauty of style and diction. The singing of the Amphion Club, a male chorus of near sixty voices, was never finer, barring perhaps a slight mar in balance in one selection. The effects were strong and beautifully artistic in Bartholdy's "The Word Went Forth"; "By Moonlight," Othegraven, and "The Alphabet," Zoellner, the latter wonderful for speed and shading. The "Hymn to Apollo," Brewer, opened part second, followed by Mr. Stone's singing; then came "Old Folks at Home," with obligato by Clarence Wilson, which was one of the truly musical treats of the evening. Mr. Cutter, as conductor, insisted on absolutely perfect tempo, phrasing, shading and that "something" he terms soul sense, which few conductors of vocal clubs have the power to get from the singers. One most attractive feature in this artist's work is that while conducting he calls no attention to himself; has no mannerisms; but so fills his men with the spirit that they win the full attention of the audience. In this, Mr. Cutter is the great conductor. The largest audience ever assembled there was present at the Melrose Hall, and a genuine ovation followed the work of the chorus.

Anna Miller Wood's advanced and professional pupils will give a song recital in Steinert Hall on Wednesday

afternoon, May 13, for which tickets of admission may be had by applying to Miss Wood. A delightful program is listed, as Miss Wood is especially gifted in selecting songs, both adapted to her pupils' voices and worthy of a hearing. The young women who will take part are: Carolyn Bogan Lomas (California), Lillian Edwards (Cambridge, Mass.), Winnifred Starr (Chicago), Phyllis Lindsey (California), Edith Ballard (Providence), Ethel Hopkins (Taunton), Anita Parker (California), Llewella Olafson (Allston), and Nativia Mandeville (Canada). These young pupils, who represent both the Far West and the East, will be heard in attractive songs by Holmes, Chaminade, Handel, Schlesinger, Brahms, Hahn, Lang, Liszt, MacDowell, Arensky, Wagner; a group by Schuler, and two songs by Manney, of Boston. Miss Olafson, who has a beautiful voice, is booked for several numbers, while Nativia Mandeville, who also is recalled for singing in a brilliant way, will be heard in a group. The program opens with the chorus, "The Brook," Fauré, with a quartet interspersed with solos, and part songs closing it.

The weekly recital given by the Faeltten Pianoforte School last Thursday (April 30) was a thoroughly artistic affair. Giving due credit to the school for a well directed training, it is also evident that the young artist, Louella W. Dewing, who presented herself in a piano recital, possesses outspoken talent and personal magnetism. She at once impresses the listener that from a technical standpoint she stands well above her task and that she has an artistic individuality which infuses life and fascination into her interpretation. The program gave sufficient opportunity to show the young artist in various aspects in works of various schools and composers. An artist who understands how to do equal justice to Schumann, Bach, Brahms, Liszt and to Chopin in his sonatas, and to grasp the special traits of these composers as clearly and artistically as Miss Dewing did, deserves the recognition of the musical people. Miss Dewing had a large audience, warm applause, in short, a well earned success. The following program was given: Toccata, Schumann; prelude and fugue, F minor, "Well Tempered Clavichord," Part II, Bach; rhapsody, B minor, op. 79, No. 1, Brahms; Intermezzo, E flat major, op. 117, No. 1, Brahms; capriccio, B minor, op. 76, No. 2, Brahms; "La Campanella, G sharp minor, Paganini-Liszt, and sonata, B minor, op. 58, Chopin.

The annual festival of the vested male choirs of the Episcopal churches in the city and vicinity will be of especial interest this season, and will be heard in as many as five sections; the first taking place in St. Paul's Church on the evening of May 6, under the direction of Warren Locke, with Albert W. Snow at the organ. On the same evening the second section will be heard at the Church of the Messiah, where William Alden Paull is the director of music, with J. P. Marshall at the organ. May 13, at the Church of the Advent, the third section will be heard under the direction of S. B. Whitney, with Albert W. Snow at the organ, and May 19 the fourth section will sing in Trinity Church, with J. B. Atwood conducting, and A. P. Davison, Jr., organist. The fifth and last section will sing in the Church of the Advent on May 27, with J. A. Wilson and Albert W. Snow, director and organist, respectively. These occasions are calculated to bring into closer communion the boy choirs and conductors, and have proven very beneficial and refreshing to all concerned.

The music is interestingly arranged, and the "feat" is a good test of what music directors are doing in the diocese.

Arthur Hyde, one of Boston's representative organists, has sailed for Europe, where he will spend the summer, prior to his musical activities as organist at St. Bartholomew's Church, New York, in the autumn. Boston regrets to lose so able a man as Mr. Hyde, whose rare combination of gifts has proved so great an acquisition to Boston. Apropos, the singers recently engaged by St. Bartholomew, presumably interest local circles, since it is well known that a couple of Boston artists were under contemplation by that church's music committee. Good authority states that Louise Ormsby, the New York soprano, and Tom Daniels, bass, are two of those recently selected for this church. Grace Bonner Williams, of Boston, for many reasons, declined the position which was offered her.

Katharine Ricker, contralto, was never busier than during the past season. Engagements in Canada and all over New England have kept her constantly preparing new programs. Miss Ricker, with Frances Dunton Wood, has just returned from a Montreal engagement, where she sang in "The Messiah" with the Choral Society of that city. There was an augmented chorus, and Frederick H. Blair, of Montreal, was the conductor. A familiar name on the program was that of W. Lynwood Farnham, A. R. C. O., organist. The affair was in aid of the Quebec Battlefields Association.

Evelyn Fletcher-Copp, whose name is so well known as the originator of the established system of teaching children music, will leave for Washington, D. C., and Baltimore lectures this week. Mrs. Copp's summer course, called the "Fletcher Music Method Summer School," opens at Eliot, Me., where the famous Green Acre movement is located. Caven Barron, formerly of the London (Can.) Conservatory of Music, will have charge of the piano department, and Miss Fletcher, a sister of Mrs. Copp, of the Metropolitan School of Opera, New York, will have charge of the singing. This trio comprises an unusual faculty, each being a representative of unusual culture and advanced thought.

Monday, May 11, at 3 o'clock, Laura Webster and Mary Stowell present their pupils, Marjorie Patten, cellist, and Claire Forbes, a twelve year old pianist, in this interesting set of pieces, at Potter Hall; Concerto, E flat major, first movement, with cadenza, by Hummel, Mozart; "O Cara Memoria," Servius; polonaise, C sharp minor, op. 25, No. 1, Chopin; air, Bach; "Dans le Calme du Soir," Gabriel-Marie; tarantelle, op. 33, Popper; minuet in E major, Dreyshock; "Schneeglockchen" (valse a cinq temps), Tchaikowsky; notturno per due violoncelli, Labocetta. Grace Dinsmore, another of Miss Webster's pupils, will assist in the final number.

John Beach, pianist, and Harry Barnhart, tenor, will present an interesting program on Wednesday afternoon, at Twentieth Century Club Hall, at 3 Jay street: Rhapsody, "The Kings," "If I Had a Boy Like You," are John Beach's compositions to be heard, while Arthur Foote's

**Faelten Pianoforte School**  
CARL FAELTEN, Director  
Special attention given to thorough training of Music teachers. Teachers educated at this school are meeting with superior success wherever they establish themselves. Send for catalogue and pamphlet on Faelten System. Eleventh Season.  
A COMPLETE MUSICAL EDUCATION  
30 HUNTINGTON AVENUE, BOSTON

**BERNHARD NOW BOOKING VIRGINIA LISTEMANN LISTEMANN**  
The Distinguished Violinist Soprano  
Management W. S. BIGELOW, JR., 687 Boylston Street, Boston

**Willard Basso-Cantante Flint**  
ORATORIO CONCERTS RECITALS  
Management  
W. S. BIGELOW, JR.  
687 Boylston Street BOSTON

**E. CUTTER, Jr.**  
Teacher of Singing, Organist and Conductor  
Studio: 6 Newbury St BOSTON

Booklet "OF INTEREST TO THOSE WHO DESIRE TO SING" mailed on request.

**Margaret GERRY CONTRALTO**  
ORATORIO, RECITALS  
Address: Care Musical Courier, Hotel Nottingham, Boston

**Mrs. Robert N. LISTER SOPRANO**  
Concerts, Oratorio, Etc.  
Address: Care Musical Courier, Hotel Nottingham, Boston

**RICHARD PLATT PIANIST**  
STEINERT HALL, BOSTON  
New York Studio: 10 West 40th Street  
MASON & HAMLIN PIANO

**FELIX FOX PIANIST**  
Address: RICHARD NEWMAN  
Steinert Hall, Boston, Mass.

**HEINRICH GEBHARD PIANIST**  
Direction: HENRY L. MASON  
409 Boylston Street, Boston.  
MASON & HAMLIN PIANO

**Lucia Gale Barber**  
Lecturer and Teacher of Personal Culture and Musical Rhythm through Motor Expression  
CLASSES THROUGHOUT THE EAST STUDIOS: The Ludlow, Boston, Mass.

**THE TOLMANINA TRIO**  
Gertrude Marshall, Violin  
A. Laura Tolman, Cello  
Myra Winslow, Piano  
Management  
W. S. BIGELOW, JR.  
687 Boylston St. BOSTON  
(NAME GIVEN BY EDWARD DE BERNIER)



"Autumn," Arthur Farwell's "By Quiet Waters" and "By Moonlight," Percy Lee Atherton's "With Rue My Heart Is Laden," and other attractive songs and piano pieces make up the program, which gives promise of interest and pleasure to those who will hear these musicians.

Mary Ingles James' book, "Scientific Tone Production," beautifully illustrated and tersely worded, is now in its second edition, and has found its way into studios everywhere, even in Mexico, where its praises have been sounded in personal letters received by Mrs. James. Many Boston teachers are known to have studied its contents. The basic principles, as stated by Mrs. James, are "Rudersdorffian," built upon and added to by Mrs. James, thus evolving a system which is interesting at least to read, if not adhered to by music loving people.

On the morning of Memorial Day, May 30, at 11 o'clock, Caroline Gardner Clarke Bartlett's large class of pupils will be heard in a closing recital at the Tuileries, Commonwealth avenue. A chorus of thirty voices will be a pleasing feature. Clara Tippet, whose accompaniments are inspiring and helpful alike to the singer, has been secured for Madame Bartlett's recital. Following this performance, Madame Bartlett will repair to Waterloo, N. H., where she owns a farm and a number of picturesque camps. Her summer school will take place there.

On Sunday evening, May 10, Margaret Gerry Guckenberger will sing in the concert for the benefit of the German Old People's Home, which takes place in Hollis Street Theater. There will be a large orchestra augmented by several Symphony players, a male chorus of 200 voices, and Mr. Czerwonky, second concertmaster of the Boston Symphony Orchestra, will be heard in the Bruch G minor violin concerto. Benjamin Guckenberger will conduct.

At no church were the Easter services more brilliantly successful than at Central Church, where George A. Burdett is choirmaster and organist. Mr. Burdett is nothing if not "alive" and progressive. He is soon to begin a series of six special vesper services, at which he will have the assistance of various orchestral instruments, separately or in pairs, and at the last one, May 3, a string quartet will be an interesting feature.

An interesting announcement is that of Gertrude Franklin Salisbury's annual concert to be given by her artist pupils in Potter Hall, on June 3. There will be several beautiful voices heard, both soprano and contralto, all "produced" by this great teacher. A highly interesting feature will be the singing of the "Persian Garden," Earl Cartwright and George J. Parker assisting.

The announcement to the public of Boston that Felix Fox and Carlo Buonamici, both pianists of established skill and experience, will join forces in a piano school, to open in Boston in September, was a pleasant surprise. Mr. Fox enjoys the halo of many local as well as foreign successes, and Mr. Buonamici has but recently returned from two or more brilliant concerts in Italy, where he played under the direction of the Marquis Ottavio Piccollelli.

The Jamaica Plain Singing Club, Benjamin Guckenberger, conductor, has engaged Mrs. Robert N. Lister, soprano, and Margaret Gerry Guckenberger, contralto, for its May concert. The program includes Arthur Foote's "Skeleton in Armor"; Goring Thomas' "The Swan and the Skylark," and Mrs. H. H. A. Beach's "The Chambered Nautilus," for female chorus.

It is to be regretted that W. Lynwood Farnam, the organ recitalist, of Montreal, who was booked here for a hearing as a guest of the New England Chapter of the A. G. O., will not give the intended program. It being so late, the Chapter has thought it expedient to postpone this musical treat until another season.

What has been known for many years as the "Thursday Morning Musical Club," of Boston, founded and directed by the late Frances Thompson French, will be carried on henceforth under the new name of the "Musical Art Club," with J. D. D. Comey as conductor of the chorus. The full plans of the new organization will be given in these columns at an early date, in accordance with the wishes of many readers.

Helen True was heard privately last Monday afternoon in a group of charmingly rendered songs. Her voice has been faithfully cultivated for the past six seasons, with the result that she now possesses a pure, sympathetic and melodious organ. Miss True sang for one of her numbers, Gounod's "Waltz Song" from "Romeo and Juliet," with special dramatic beauty.

The New England Conservatory of Music will be represented at the sixth annual national convention of the Sin-

fonia Fraternity of America, to meet in Philadelphia this week. The fraternity was organized in Boston in 1889, and now has eight chapters in various colleges. The eight delegates from the Conservatory are: O. E. Mills, founder of the Sinfonia; Percy J. Burrell, supreme president; A. M. Garner, supreme treasurer; Horace Whitehouse, supreme councilman; Guy E. McLean, Thomas Moss, Charles H. Doersam, F. Otis Drayton. The convention will meet at the Broad Street Conservatory of Music, in Philadelphia, May 7, 8 and 9.

Anne Estelle Hollis, one of Clara Tippet's professional pupils, was re-engaged for a Sharon musical affair last week, having sung there for the same organization in January. Mendelssohn's "Athalie," for chorus and soprano, was given, and Mrs. Hollis carried off the honors with her beautiful and artistic singing.

Marie Sundelius, a Salisbury pupil, made a "hit" in an amateur production of "The Mikado," in New Bedford, Mass., and received some excellent press mention, as follows:

Mrs. Sundelius carried away a leaped up measure of appreciation. She certainly won every lover of a fine voice, and with her charm of manner she captivated all. She was recalled again and again for her solo "To the Moon." She was a charming Yum-Yum. —Evening Standard.

Other notes were:

Mrs. Sundelius is one of the most charming and promising of Boston sopranos today and now has an engagement at one of the leading Boston churches. She was very attractive last evening and everybody "acclaimed her," to adopt the words of her song. No one in the audience ever heard the solo to the moon rendered with greater charm.

Mrs. Gustaf Sundelius, of Boston, who took the part of Yum-Yum, repeated her former successes in this city. Her beauty and sweet voice were never shown to better advantage, and her solo to the moon was especially effective.

At the annual meeting of the American Music Society there will be a discussion on "The Present Outlook for American Composition," by John P. Marshall, Arthur Farwell, Olin Downes and John Beach. There will also be a presentation of the plan for merging the American Music Society and the Wa-Wan Society of America, under the name of American Music Society.

John Orth played at an hour's notice, with the Hoffmann Quartet, in Monson, Mass., the Grieg sonata. Mr. Orth, at the invitation of one of his pupils, who was to be the pianist of the occasion, went up to Monson to be a listener, with the result that he was called upon to play, the announced pianist being ill.

Manager W. S. Bigelow, Jr., announces the Boston Sextet, C. L. Staats, director, and the young soprano, Emma Buttrick Noyes, as new musical "clients" of his for the coming season.

Frank E. Morse will have a summer school at Steinert Hall from June 30 to July 30, when he will have associated with him several of the best Italian, German and French teachers of pure diction.

Saturday, May 2, the regular pupils' recital at the New England Conservatory of Music took place. Pauline Woodbury, Charlena Freeman, Hannah Breslau, Barbara Bates and Tura Davison were heard in vocal and instrumental numbers.

WYLYNA BLANCHE HUDSON.

#### Caroline Hudson, Soprano.

Walter R. Anderson announces that he will manage Caroline Hudson, the soprano, during the coming summer and the next season, which opens in October. Miss Hudson sang recently with much success at the performance of Bach's "Passion According to St. Matthew," with the New York Oratorio Society at Carnegie Hall. Other past dates and future bookings for Miss Hudson include: Concert at Cleveland, Ohio, April 21; concert at Newburgh, N. Y., April 30; concert with the Musical Art Society, of Orange, N. J., May 3; May 6, concert at Amsterdam, N. Y.; May 8, as soloist with the Choral Society of Jersey City; May 27, at music festival in Lansing, Mich.; May 28, at Wyandotte, Mich.; June 16, at Wooster, Ohio, and during the month of July at Chautauqua Assembly, N. Y.

#### Werrenrath to Give Recital in Orange.

Orange, N. J., which is very much upon the musical map these days, will hear Reinold Werrenrath in recital May 11. The baritone will sing at the Woman's Club house in East Orange, assisted at the piano by Charles Albert Baker. Mr. Werrenrath's program will include songs by Sechi, Handel, Grieg, Schumann, Carl Busch, Harriet Ware, Bruno Huhn, Howard Brockway, Chester Earle, and C. Villiers Stanford. The singer is now on tour with the Boston Festival Orchestra.

#### MUSIC IN MONTREAL.

MONTREAL, May 1, 1908.

Michael Matoff, a young violinist, hailing from Russia, a pupil of Johannes Wolff, and who has been residing in this city for some time, gave a recital in Lyric Hall on Tuesday evening last, and scored a well deserved success. Mr. Matoff proved himself to be a serious and conscientious student. He opened the program with Bruch's G minor concerto, in which he displayed a sure technic, brilliant tone and artistic feeling. It was indeed the best performance of that concerto I have heard from any local violinist. His other two items were "Rondo Capriccioso," by Saint-Saëns, and "Zigeunerweisen," Sarasate, in which he likewise distinguished himself. He was called out nine times, and was compelled to give an encore. He was assisted by Irene Levi, soprano. Miss Levi is the possessor of an excellent soprano voice, well schooled, and has a fascinating stage appearance. She gave a poignant delivery of an aria from "Der Freischütz," and she also sang a song by Schumann, and "La Serenata," by Tosti, with fine German and Italian diction and dramatic temperament. Being likewise called out several times by the audience she responded with an encore. Miss Levi, however, should give a recital of her own (although she is not in need of it financially), but for Art's sake. Sophie Myers furnished the accompaniment.

On the following evening, in the same hall, but with a different program (except the "Rondo Capriccioso") and a different audience, Emile Taranto, the popular violinist, scored equally as great a success as Mr. Matoff did. Mr. Taranto opened the program with Handel's sonata in A major for piano and violin. Mrs. Masson, being at the piano, gave a very intelligent performance, both performers being in sympathy. Mr. Taranto's solo work comprised Tchaikowsky's "Canzonetta"; "Rondo Capriccioso," Saint-Saëns; "Reverie," Tremblay; "Abendlied," Schumann; "Zephyr," Hubay, and "Caprice," Guiraud. He was called out numberless times, and had to give two encores. Mr. Taranto, however, should in future try and give a recital with one assistant, say a vocalist, instead of having four assistants, as the audience fully got its money's worth with his excellent playing. The audience was one of the largest of the season.

Eva Mylott, the Australian contralto, gave a recital in St. James' Methodist Church last night. She was assisted by Marguerite Froehlich, pianist. Miss Mylott sang songs by Behrend, Handel, Liddle and Mendelssohn, I spoke of Miss Mylott's vocal ability on previous occasions; suffice to say now that she was in excellent voice and sang all through the evening with a fine legato, admirable diction and understanding. Madame Froehlich played Beethoven's "Sonata Pathétique," a Mendelssohn "Song Without Words," and "Dedication," Schumann-Liszt. She revealed a clean cut technical facility and poetic imagination. Madame Froehlich is undoubtedly the greatest woman pianist that the Island of Montreal possesses. She is a sister to Rosa Schindler, the famous violinist, often mentioned in THE MUSICAL COURIER from the different parts of the Continent. Applause was prohibited by the minister of the church, and there were no encores. Mr. Small, the organist of the church, furnished Miss Mylott's accompaniment.

THE MUSICAL COURIER once more proved itself superior to other journals, as far as news is concerned. The cable dispatch by the Canadian Associated Press to the daily papers to the effect that Kathleen Parlow was presented with a Guarnerius violin was read in THE MUSICAL COURIER a week before it appeared in the daily papers; in other words, had the news been cabled to THE MUSICAL COURIER it would have appeared in THE MUSICAL COURIER a month ahead. The dispatch also contained a blunder—which is usual when the daily papers get musical news. It said that the violin was worth 4,000 marks, but there is no such thing as a Guarnerius violin for that price; it must be, as Mr. Abell stated, that the violin was worth \$10,000.

HARRY B. COHN.

#### Two Opera Premieres.

Schejelderup's music drama, "Frühlingsnacht," was produced at Dresden last week, and Von Reznicek's "Donna Diana" had its première in Berlin at about the same time. Neither work scored a pronounced success.

#### Lambert Leaves.

Alexander Lambert sailed for Europe yesterday (Tuesday) and will be away for several months. He rented his summer home at Lake Hopatcong to Giuseppe Campanari, the baritone.

At Schwerin, Frieda Kwast-Hodapp played Bolks' von Hochberg's G minor piano concerto at an orchestral concert.

Engelbert Humperdinck led a concert of his own compositions at Graz on April 30.



PHILADELPHIA, May 4, 1908.

The Philadelphia Operatic Society gave its performance of Flotow's opera, "Martha," at the Academy of Music on Tuesday evening, April 28, with the following cast:

Lady Harriet .....	Flora Bradley
Nancy .....	Mrs. Russell King Miller
Molly .....	Christine Mahaffey
Polly .....	Felicia Moniot
Betsy .....	Josephine Lehnert
Lionel .....	Joseph S. McGlynn
Plunkett .....	Henri G. Scott
Sir Tristan .....	Frederic G. Rees
Sheriff .....	Charles D. Cuzner
First Farmer .....	Charles J. Schutteworth
Second Farmer .....	Thomas Mohr
Footman .....	Delbert S. Davis

Conductor, S. Behrens.

The opera was a complete success and thoroughly pleased an audience that filled the Academy, although, strange to say, it did not arouse the enthusiasm that the society's performances of "Aida" and "Faust" productions did earlier in the season. It was a case of a more popular opera being less popular. Probably the fault lay in the fact that "Martha" does not offer the opportunities for dramatic singing and action that the others do. It goes without saying that the chorus of 200 voices, being for the most part the younger set of Philadelphia church choir singers, filled the old Academy with floods of melody. The principals also gave satisfaction. Flora Bradley, as Lady Harriet, had an opportunity to show her skill and training in the many trills and turns in which Flotow delighted. Joseph S. McGlynn displayed a pleasing voice in the part of Lionel. He aroused real enthusiasm with his rendition of "Lake a Dream Bright and Fair," in Act III. Mrs. Russell King Miller, as Nancy, was more than satisfying. She has a voice of power sufficient to fill the Academy without effort, and also that ease which enabled her to give the true touch of comedy which the part requires. Henri G. Scott's Plunkett was well done in every particular. He cannot be considered an amateur in regard to his singing or acting. All music lovers are looking forward with interest to the Operatic Society's production of "The Huguenots" in the fall.

The Choral Society gave its last concert of the season on Thursday evening, April 30, singing "The Creation" in splendid style. Hardly ever has the chorus been in better form, and added to this, the fact that the soloists were good as soloists and also maintained an exact and beautiful balance of tone when singing the duets and trios, added immensely to the enjoyment of the performance. Conductor Henry Gordon Thunder understands how to manage a large body of singers on the concert stage, as well as train them at rehearsals. The soloists were Corinne Rider-Kelsey, Edward Johnson and Henri Scott. All of them, as intimated above, met every requirement of the music. The only drawback to the evening's pleasure was the rather small attendance. The officers of the society are greatly discouraged by the public's lack of interest. It is to be hoped that they will not let this chorus dis-

band, as had been rumored, but instead will take new and even extreme measures to waken the people's interest. Popularize the work in every way. Reduce the prices of the less desirable seats; advertise, not only in the papers, but by preparatory lectures and explanatory pamphlets. Do not let one of the best and oldest musical organizations in the city fall to pieces.

Another chorus, and a good one, The Treble Clef, directed by S. L. Herrmann, gave a concert in Horticultural Hall on May 1. The chorus was assisted by Adela Kleinschmidt Payne, soprano, and William Stoll and Edwin Brill, violinists. It would be difficult to say just which of the many selections was most effective. Perhaps "Gallia," by Gounod, was the most important and imposing, while Bargiel's "Dragonflies" delighted with its dainty lightness. "Twilight Dreams," by Gillet, pleased the audience greatly. Other numbers were a "Serenade," by Jouberti; "Old Folks at Home," by S. Herrmann; "Fly, Singing Bird" and "The Snow," by Elgar; "Song at Sunrise," by Manney.

The Hahn String Quartet, Frederick Hahn, first violin; Lucius Cole, second violin; Harry Meyer, viola, and William Schmidt, cello, assisted by Thilo von Westerhagen, pianist, gave an interesting concert at the Ogontz School April 29. The Quartet played numbers by Mozart and Spohr, Smetana, Sinigaglia, Dvorák, Brahms and Suk.

Gaul's "Holy City" was sung by the Fox Chase Chorus on Thursday evening, April 30. The solo parts were taken by Corinne Wiest-Anthony, soprano; Elsie Baker Linn, contralto; Joseph C. Mainwaring, tenor, and William C. Marshall, bass, the latter being the director of the chorus.

The Girls' Alumnae Choral of the Catholic High School gave its first concert at Horticultural Hall April 30. The choral was assisted by Marie Zeckwer, soprano, who sang three songs, and "Hear My Prayer" with the assistance of the chorus. The chorus was originally organized to give a single performance, but its work was so well done that a permanent choral has resulted.

The Pupils' Symphony Orchestra of the Combs Broad Street Conservatory of Music gave a concert in Egyptian Hall on Saturday afternoon, May 2. The program consisted of Mendelssohn's "Italian" symphony, violin solo, "Reverie," Combs, played by B. G. Harrison. "Intermezzo," "Undine" and "Dragonflies," Combs. Vocal solo "Alice," Henneberg, sung by Virginia Bunting. Overture, "Merry Wives of Windsor," Nicolai. Gilbert Reynolds Combs, director of the conservatory, led the orchestra.

An echo of the Philadelphia Chorus' production of "The Creation" was heard on Sunday evening, May 3, at the First Baptist Church, when the choir, under the direction of Frederick Maxson, sang the principal choruses and solos from that oratorio.

The eighteenth annual matinee of the Sternberg School of Music took place at Witherspoon Hall on Saturday, May 2. An interesting and varied program was given. Those taking part were: Elsie Bruggeman, Laura Townsend, Dora Dubinsky, I. Cahan, Katherine Mortimore, Dorothy Goldsmith, Jean Cline, Gladys Wren, F. Lacombe, M. Gross, Marie Sweeney, Marion Lewin, Verna Winterfield, Dorothy Scott, May Hall, Inez Harrison, Dorothy Mortimore, D. A. Bove, Margaret Peebles, Mary Peebles, Wesley Sachs, Robert Armbruster, Edna Gabel and Ruth M. Barber. Both the Juvenile Orchestra and Advanced Orchestra played, the latter opening the concert with Schubert's "Unfinished" symphony (first movement). Special mention must be made of the playing of Israel Cahan and Domenico Bove. The former played Godard's introduction and allegro for piano with true musicianship, and the latter a movement of Wieniawski's difficult violin con-

certo. Constantin von Sternberg will sail on May 9 for a summer tour in Italy, France and Germany.

For the first time in Philadelphia Brahms' rhapsodie for contralto solo, male chorus and orchestra, was sung on Sunday evening by the Junger Männerchor. Estelle Stamm-Rodgers was the soloist. Mrs. Rodgers sang several songs in addition to the difficult rhapsodie.

The Leefson-Hill Conservatory of Music announces a recital by John Thompson, pianist, assisted by Richard Luckt, violinist, at Witherspoon Hall, Saturday afternoon, May 9. Mr. Thompson is a young player for whom Mark Hambourg has predicted a bright future. Saturday young Thompson will play the Beethoven sonata, op. 53, and numbers from the works of Chopin, Henselt, Mendelssohn, Liszt, Bartlett, Rheinberger, Jensen, Leschetizky and Glinka-Balakirew.

WILSON FILE.

#### Katherine Rosenkranz, Contralto.

Katherine Rosenkranz, the contralto, who is very popular in Philadelphia and vicinity, began a series of spring and early summer engagements with Creator last week. Six concerts were given in Baltimore, and May 3 Miss Rosenkranz was a soloist with the same band in Washing-



KATHERINE ROSENKRANZ.

ton. Her future dates this month will include: May 10, concert in Camden, N. J.; May 15, concert in Heckersville, Pa. Other bookings closed for the summer are Atlantic City, three concerts; Wildwood Beach, N. J., three concerts, and then on to Cape May for a number of appearances. Besides singing at the fashionable seaside resorts, Miss Rosenkranz will sing at a series of musicales in the fine summer home of Mrs. Jacob Drexel, at Cornwells, Pa.

Surely, here is loyalty to a resident singer. It is rare to find artists so appreciated in the State in which they reside and also in the adjoining States. Pennsylvania, New Jersey and Maryland seem to have a special claim on this favorite singer. Critics have lost no opportunity to write about the peculiar richness of her voice. Its range is remarkable, permitting her to sing with ease numbers ordi-



#### PIANO INSTRUCTION

Special Summer Study Opportunity  
Students received on and after June 22, 1908

FREDERIC MARINER  
TECHNIC SPECIALIST

Studios at No. 37 West 92d Street  
NEW YORK

## THE PHILADELPHIA ORCHESTRA

(80 MUSICIANS)

CARL POHLIG, Conductor

Address all Communications to  
CHAS. AUGUSTUS DAVIS, Business Representative  
1312-13-14 Pennsylvania Building, Philadelphia

### PHILADELPHIA ADVERTISEMENTS.

FLOR-  
ENCE

HINKLE

SOPRANO

Under Exclusive Management of HAENSEL & JONES, 1 East 42d St., N.Y.  
Personal Addresses: 123 W. 114th St., Phone 5414  
Morningside, New York City, and 888 North 43d  
St., Phone 1379 D, Preston, Preston, Philadelphia.

STAMM-  
RODGERS

Contralto

MAR-  
I

ZECKWER

SOPRANO

Philadelphia Musical Academy  
1617 Spruce Street, Philadelphia

The STERNBERG SCHOOL OF MUSIC

CONSTANTIN VON STERNBERG, Principal  
Complete musical education in all branches.  
Write for catalogue.  
Fuller Building, 10 South 18th St., Philadelphia.

EDWIN EVANS

BARITONE

ORATORIO-CONCERT-RECITAL  
NEW YORK: 61 East 64th Street  
10 South 18th Street, PHILADELPHIA

EDWARD VAN LEER

SHIPPEN

TENOR

Concert, Oratorio, Recital

10 South 18th Street Philadelphia

CONRADI

PIANIST

CONCERTS  
RECITALS  
INSTRUCTION  
1529 Bureau St., Philadelphia



narily assigned to dramatic sopranos, in addition to her regular contralto repertory. Operatic arias, songs of all nations, and oratorio selections are found in Miss Rosenkranz's lists. In concerted music, too, the beautiful quality of her voice has often won much appreciation. Like all serious and well trained vocalists, Miss Rosenkranz has a reverence for the great oratorios, like "The Messiah," "The Creation," "Elijah," "St. Paul," the Verdi "Requiem," the Rossini "Stabat Mater" and many other masterpieces of the old masters as well as the modern composers. Miss Rosenkranz is also blessed with temperament and the magnetic personality that helps a singer to win her triumphs easily.

During the coming season—that is, the season of 1908-9—Miss Rosenkranz will be heard in many concerts, and perhaps the metropolis will be included in her itinerary. As it is, her prospects are bright, for good contraltos are rare, and she is a very good one.

Some of her press comments reveal that the critics of several cities agree about her singing. The following extracts are taken from recent press notices:

Aside from the concerted work, the features of the concert were Miss Rosenkranz's artistic singing of "Elizabeth's Prayer" from "Tanhäuser," and \* \* \* —Philadelphia Evening Telegraph.

Miss Rosenkranz's superb voice was heard to advantage in the different selections, and she was highly complimented on the excellence and thoroughness of her work.—Philadelphia Record.

It is seldom that a female quartet has such a firm and sure foundation as Miss Rosenkranz's deep, melodious contralto.—Philadelphia Press.

Katherine Rosenkranz, the accomplished contralto of the Church of Our Lady of Mercy, has been invited to accept a position as soloist in a Hebrew synagogue of this city. Miss Rosenkranz is one of the Philomela Ladies' Quartet and was a prominent figure in the Municipal Band concerts given in Fairmount Park during the summer season, under the leadership of Prof. Adam Jakob.—News item in Philadelphia Bulletin.

One more criticism from the Philadelphia Bulletin reads:

Miss Rosenkranz gave as a contralto solo, "La Serenata," by Tosti, and rarely has this splendid singer been heard to better advantage. Her rich, full voice was in excellent condition, and this, with the fine phrasing and exquisite vocalization, gave evidence of her ability and the thoroughness of study and methods. There is a force and musical splendor in Miss Rosenkranz's tones which fall upon the ear with pleasing effect, and it is heightened by the absolute control she at all times has in her voice.

The Sunday night concerts on the Steel Pier have proved a wonderful attraction to the lovers of good music. Katherine Rosenkranz, and —, of Philadelphia, have had a social as well as a musical success. Efforts are being made to induce them to make engagements for the entire summer season in conjunction with the Philomela Ladies' Quartet.—Atlantic City News.

#### Francke Artists Abroad.

J. E. Francke announces the following foreign concerts for his artists, Zimbalist (violin) and Tina Lerner (piano): "Zimbalist appeared on April 29 at Grosvenor House, London, at the charity concert arranged by Landon Ronald. The violinist's program included César Franck's sonata and Paganini's 'Hexentanz.' On May 21 Zimbalist is booked for an appearance at Stafford House in aid of Dr. Barnardo's Homes. This concert will be under the patronage of H. R. H. Princess Alexander of Teck and H. S. H. Prince Alexander of Teck, both of whom have promised to be present. Stafford House will be lent for the occasion by the Duke and Duchess of Sutherland. Other artists who have been secured for the event are Blanche Marchesi, Mrs. Landon Ronald, Theodora Macalaster, Mrs. Ashburner France, Marie Brema, Lillian Bove, Edith J. Miller, Tita Brand, Natalie Janotha, Ben Davies, George Grossmith and Thomas Meux.

Zimbalist will also appear at an orchestra concert on May 23, at Queen's Hall, in aid of a hospital charity with the Symphony Orchestra. On this occasion August Scharer, lately conductor of the Berlin Philharmonic Orchestra, will conduct. Zimbalist will be heard on this occasion in the Beethoven concerto. Further, by special desire, he will play the "Hexentanz" (Witches' Dance), by Paganini, and several other very interesting violin solos. Amy Castles, the famous Australian soprano, who is well known to London concert goers, has consented to sing with orchestral accompaniment. On Saturday, May 9, Tina Lerner, the famous Russian pianist, will give her first and very interesting recital in Bechstein Hall. Her program includes the works of Mozart, Chopin, Schubert, Liszt, Mendelssohn, etc. Miss Lerner is known to the London public, for she appeared last October in Queen's Hall as the solo pianist at Kubelik's recital, and on that occasion won golden opinions from the London critics. Since then she has had great success on the Continent.

Advanced students of the Steinbruch Musical Institute, at 206 Eighth avenue, Brooklyn, will appear at a concert at Memorial Hall, Brooklyn, Friday evening, June 5, assisted by orchestra. The program will include arias for vocalists and numbers for piano and violin. The Steinbruch Institute was founded by Hugo Steinbruch, the present director.

#### Sinfonians Convene at Philadelphia.

The Sinfonia, a fraternity of music students, holds its annual convention this week in Philadelphia, the Combs Conservatory of Music being the headquarters for the society during the stay of its members in the "Quaker City."

The Sinfonia stands for the development of the best and truest fraternal spirit, the mutual welfare and brotherhood of musical students, the advancement of music in America, and a loyalty to the alma mater. It takes the place in the music schools of the country that is occupied by the Greek letter fraternities in the colleges. The Sinfonia has not only been highly successful in its work among the students of the leading conservatories, but flourishes side by side with the old Greek letter "frats" in the universities where music is studied.

The following officers and delegates are attending the convention:

Grand Supreme President (Honorary), Ossian E. Mills, Alpha; Supreme President, Percy Jewett Burrell, Alpha; Supreme Vice-President, Frederic F. Snow, Theta; Supreme Secretary, Arthur W. Leet, Epsilon; Supreme Treasurer, Archie M. Gardner, Alpha.

#### DELEGATES.

Alpha Chapter—New England Conservatory of Music, Boston, Mass. Guy E. McLean, Thomas Moss, Chas. Doersam, F. Otis Drayton, alternate.

Beta Chapter—Combs Broad Street Conservatory of Music, Philadelphia, Pa. Earle E. Beatty, Chas. S. Quinn, Stanley H. Nichols, Clarence M. Cox, alternate.

Gamma Chapter—Detroit Conservatory of Music, Detroit, Mich. Alle D. Zuidema, Robert Hotchkiss, Fred Heidel, F. G. Pickell, alternate.

Delta Chapter—Ithaca Conservatory of Music, Ithaca, N. Y. Harry W. Nordin, Walter M. Beck, Lloyd A. Wiley, F. L. Pratt, alternate.

Epsilon Chapter—University School of Music, Ann Arbor, Mich. Harold S. Brown, Everett C. White, Ben Harris, W. R. Woodmansee, alternate.

Zeta Chapter—University of Missouri, Columbia, Mo. Harold S. Williams, O. D. Kellogg, John S. Aukenev, Jr., R. Shannon, alternate.

Eta Chapter—College of Music, Cincinnati, Ohio. Augustus O. Palm, W. S. Sterling, Grover Tilden Davis, Leo Thuis, alternate.

Theta Chapter—Syracuse University, Syracuse, N. Y. Frederick v. Bruns, N. W. Van Lengen, Harold H. Taylor.

#### PROGRAM.

Thursday, May 7, 1908, 1.30 P. M.

Address of Welcome—Bro. Harry D. Kaiser, President of Beta Chapter.

Address—Bro. J. H. Keeler, Secretary Broad Street Conservatory of Music.

Sinfonia Welcome Song.

Address—Bro. Gilbert Reynolds Combs, Director Broad Street Conservatory of Music.

Response—Bro. Percy Jewett Burrell, Supreme President.

Convention called to order.

Invocation—Bro. Ossian E. Mills.

Fraternity Song.

Convention Call—Bro. Arthur W. Leet, Supreme Secretary.

Appointment of Committees.

Secretary's Annual Report—Bro. Leet.

Treasurer's Annual Report—Bro. A. M. Gardner.

8.15 P. M., ANNUAL SINFONIA CONCERT.

South Broad Street Baptist Church, Broad and Reed Streets.

#### PART I.

Overture, Merry Wives of Windsor.....Nicolas

Conservatory Pupils' Symphony Orchestra, under the direction of

Gilbert Reynolds Combs.

Concerto for piano and orchestra, op. 54.....Schumann

Intermezzo and Allegro, Earle E. Beatty.

Violin Solo, Romance sans Paroles and Rondo Elegant,

op. 9.....Wieniawski

Charles M. Cox.

Symphony, Italian.....Mendelssohn

Orchestra.

PART II.

The First Walpurgis Night, Ballad by Goethe.....Mendelssohn

Conservatory Choir and Orchestra.

Soloists: Charlotte Pennypacker, contralto; H. Franklin Merriken,

tenor; George Russell Strauss, baritone.

10.15—Reception to the officers and delegates by the Alpha Sigma

Sorority, in the Alpha Sigma Sorority rooms, Broad Street

Conservatory of Music.

#### FRIDAY, MAY 8.

9.00 A. M.—Invocation, Bro. Mills.

Fraternity Song.

Roll Call.

Chapter Reports—

Alpha—Bro. Guy E. McLean.

Beta—Bro. E. E. Beatty.

Gamma—Bro. Alle D. Zuidema.

Delta—Bro. Harry W. Nordin.

Epsilon—Bro. Harold S. Brown.

Zeta—Bro. Harold S. Williams.

Eta—Bro. Augustus O. Palm.

Theta—Bro. Frederick v. Bruns.

Committee Reports—

Song Book, Bro. Horace Whitehouse.

Song Book Subscription, Bro. Mills.

Baird's Manual, Bro. Frederick v. Bruns.

Auditing, Bro. Gilbert R. Combs.

Open Questions—

Where and how shall we establish chapters?

What can the Sinfonia do toward the advancement of music in

America?

How shall we apportion expenses of a National Convention?

Resolutions and Amendments.

Fraternity Song.

#### FRIDAY, MAY 8.

2.00 P. M.—Photograph of Delegates, taken at Hansbury's, 914

Chestnut street.

4.00 P. M.—Auto Ride, "Seeing Philadelphia." Visiting Inde-

pendence Hall, old City Hall, 1791-1804; Christ Church, 1737; Betsy Ross House, City Hall, Fairmount Park, etc.

7.00 P. M.—Annual Sinfonia Banquet at Boothby's, Chestnut and Thirteenth streets.

#### SATURDAY, MAY 9.

9.00 A. M.—Invocation, Bro. Mills.

Fraternity Song.

Roll Call.

Report of Committee on Ritual and Insignia.

Selection of Place for 1909 Convention.

Open Questions—

How can the Sinfonia prove its loyalty to the Alma Mater?

What have we to offer new relative to music?

What is the best means of promoting genuine brotherliness and

fraternity among men?

Resolutions and Amendments.

Annual Election of Supreme Officers.

Report of Committee on Resolutions.

Parting Song.

2.30 P. M.—Sight Seeing some points of interest in Philadelphia.

University of Pennsylvania, open daily, 9 to 5; League Island

Navy Yard, open daily; United States Mint, open daily, 9 to

2; Academy of Fine Arts, open daily, 9 to 5; Academy of

Natural Sciences, open daily. See committee for other points

of interest.

4.15 P. M.—Weekly Conservatory Recital. Henry Schradieck, Grace

Graf, Stanley Addicks, Charles M. Schmitz, Nellie Wilkinson,

Mary E. Newkirk.

7.30 P. M.—Orchestral Pipe Organ Recital, Estey Auditorium, 1118

Chestnut street.

Military March.....Schubert-Tausig

Symphonic Prologue (Francesca da Rimini, C minor).....Arthur Foote

At Evening, Idylle, op. 52.....Dudley Buck

Vocal Solos—

(a) I Know a Lovely Garden.....Guy d'Hardelet

(b) Lullaby.....E. E. Beatty

Samuel B. Glasse.

Symphony in B minor.....Schubert

Overture, Midsummer Night's Dream.....Mendelssohn

Samuel B. Glasse, tenor; Earle E. Beatty, accompanist.

8.30 P. M.—Annual Sinfonia Assembly, Alpha Sigma Sorority rooms.

#### Myrtle Elvyn's First Season Successful.

The first season in America of the gifted pianist, Myrtle Elvyn, has been one of most unusual success. Since her American debut on October 29, when she appeared with the Theodore Thomas Orchestra, at Orchestra Hall, Chicago, playing the Beethoven "Emperor" concerto and the Tchaikowsky B minor, she has been earning the most laudatory notices throughout the land, and her tour has been a succession of triumphs, with praise and endorsement from both press and public. Born in Sherman, Tex., Miss Elvyn early went abroad, becoming a pupil of Leopold Godowsky, with whom she remained several years, until her first European appearance in Berlin in 1904, with the Berlin Philharmonic Orchestra. After this she toured for three years, and appeared before the Kaiser and members of the royal family, also the Grand Duke and Duchess of Mecklenberg and the Imperial Crown Princess Cecilia. Her American tour has embraced all the principal cities of the West; recitals and concerts have been given at Chicago, Denver, Minneapolis, Omaha, Kansas City, St. Paul, throughout Texas, and as far East as Buffalo and Rochester, N. Y. The last principal engagement this season of this very talented and interesting artist was given on April 21 at Houston, Tex., under the auspices of the Treble Clef Club.

#### American Institute of Applied Music.

A charming piano recital was given Friday afternoon last at the American Institute of Applied Music, the pianist being Mabel Besthoff, the eleven year old pupil of May I. Ditto. The gifted child played works by Haydn, Schumann, Chopin, Grieg and Chaminade, showing a wonderful facility and clearness of technic and surprising maturity of style. A composition of her own was received with such applause that it had to be repeated. The assisting artist was Margaret McCalla, a pupil of Mr. Lanham, who sang in most pleasing style, songs by Willeby, Meyerbeer, Fisher, Bemberg and Chadwick. In the evening an informal students' recital of nine piano and vocal numbers brought forward Lester Field, Louise Murray, Mary Richardson, Anastasia Nugent, Emmet Shortelle, Florence Carman, Ethel Blankenhorn, Adelaide O'Brien and Gertrude Hoag Spindle. As usual, large audiences heard both recitals, listening with earnest attention.

#### Musical Departures.

Farrar sailed for Europe on Tuesday of last week. Plançon left Wednesday, and Bonci Thursday, while Scotti selected Friday for leaving. Bonci will begin to fill his numerous foreign engagements as soon as he arrives on the other side.

#### Glenn Hall Tour.

A cable from Berlin announces the engagement for next season of Glenn Hall, the American tenor, by Haensel & Jones, the New York managers. Mr. Hall will make his first appearance in New York in January.

Clara Clemens, contralto, and Marie Nichols, violinist, will leave for Europe on Saturday, May 16, to concertize.

**Mrs. William Eylau for New York.**

It is now an assured fact that Mrs. Eylau, the well known piano pedagogue, of Berlin, will conduct a summer course at Carnegie Hall, New York, where she will have the studio of Francis Fischer Powers at her disposal from July 1 to October 1. It will interest piano students and teachers to read what some former pupils of Mrs. Eylau have said concerning her method of instruction. The following article was written by Florence Allan two years ago. Miss Allan was then studying with Mrs. Eylau. She writes:

"It is a common experience in musical instruction that the pupils recognize their own advancement in playing far less quickly than their teachers, or those who hear them from time to time. This fact is, of course, partly due to the natural difficulty inherent in all attempts at self criticism; but in the case of the piano students it arises perhaps still more from the fact that the average learner practices diligently, perhaps, but without such concentrated attention to specific details of technique or interpretation that at the end of an hour he can say: 'I play that measure or that passage infinitely better.' That is to say, the ordinary student progresses more through a certain amount of finger exercise and natural absorption than through his own deliberate, conscious, directed effort—and thus his improvement is most apparent to those who have not heard him play for some period of time.

"Mrs. William Eylau, of Berlin, whose name is already known to readers of THE MUSICAL COURIER, again differs from the ordinary instructor of the piano in the fact that her pupils, even those of short duration, know that they have improved, and why, and how. In speaking with several of her class the other day, the writer of this article was highly impressed with their ability to speak for themselves in this direction, and therefore transcribed the following remarks, in the conviction that they would prove of interest to all pianists. Nina Moore, of New Zealand, a teacher and concert pianist of high reputation in her native country, and a former student with one of the world famed German masters, spoke of her work with Mrs. Eylau as follows: 'I think the greatest gain that Mrs. Eylau has brought to me is in the way of pointed and artistic criticisms of my own and other people's playing. When I listened to playing before it was as to something I enjoyed, but (as I now realize) did not understand. It took something distinctly bad to make me pin it down with a definite criticism. Mrs. Eylau, however, has required me to listen so carefully to every measure of my own playing that even when I am by myself I now criticize every tone; and in the concert hall I look for and appreciate subtle shades of tone and detailed interpretation that I never before observed. I realize that my artistic horizon was broadened to an inconceivable degree. It is as if I had been deaf, and now I hear.' Cornelia Keep, of Los Angeles, representative of the Dunning System in Berlin, and also a pupil of Mrs. Eylau, said: 'It is like walking on air to come from a lesson with Mrs. Eylau. She tells everything so clearly that she makes everything seem possible, and when you practice the way she tells you, it is not only possible, but an assured fact.' Lydia Dec, also of New Zealand, and former pupil of one of the most scholarly masters of Berlin, said: 'There is so much to say about studying with Mrs. Eylau that

I hardly know where to begin. Of course, technique comes first. Lack of brilliancy was always my prime fault. Passages, and octaves especially, were practically impossible for me; but since last spring (when I began with Mrs. Eylau) I have been playing things like the Chopin C minor scherzo, compositions that I could not have skimmed through at anything like the proper tempo before. Then there is tone. At home I was always supposed to have a "good touch," but now I have learned things about tone nuances and pedal effects that I had never heard of until I came to Mrs. Eylau. I know just what kind of tone I want, and I am quite certain of getting it. Another thing is the absolute control Mrs. Eylau gives. When I have thoroughly studied and memorized a piece and sit down to play before people, I am not afraid of any difficult or tricky passage. If I have thoroughly studied the piece her way, I have mastered it technically, and nervousness cannot get it out of my fingers."

**Alfred Calzin in Dresden and Leipzig.**

Alfred Calzin, the brilliant American pianist, has recently returned to Berlin from a very successful concert tour of Southern Germany, including Dresden and Leipzig, in which latter city he filled a return engagement. Among the many excellent criticisms he received the following are quoted:

Alfred Calzin gave a piano recital in the Gewerbehaus, on which occasion he revealed himself as the possessor of a virtuoso technique and excellent mastery of tone production. Among other things, he played with fine expression the "Variations Serieuses" of Mendelssohn. The Schumann sonata in G minor, a Chopin etude, Liszt rhapsodie, No. 15, and compositions of Saint-Saëns and Zarelli were all interpreted with equal mastery of the various styles. His tone is at the same time firm and elastic.—Neueste Nachrichten, Dresden, January 24, 1908.

Calzin gave a piano recital here on Wednesday. He has great technical facility and is very successful with compositions which require buoyancy and a pearly technique, such as "Jota Navarra" of Sarasate, arranged by Berthe Marx-Goldschmidt, Chopin and Schöller etudes and, above all, the "Toccata" of Alberto Jonas, which so pleased the audience that a repetition was demanded. The diversified program, which might have been more concentrated in style, further brought compositions by Glazounow, MacDowell, Saint-Saëns and Liszt. The artist was warmly received, the applause increasing with the quality of his offerings.—Dresdner Nachrichten, Dresden, January 24, 1908.

Mr. Calzin played Mendelssohn's variations with grace and elegance, following this by several numbers which depended upon a brilliant bravura for their chief effect.—Abendzeitung, Leipzig, March 22, 1908.

**National Opera Company on Way to Rome.**

Ten members of the National Opera Company, accompanied by C. de Macchi, the director, and Madame de Macchi, sailed for Italy Thursday of last week. The company is bound for Rome, where a season of two months will be given at the Nazionale Theater. Mr. de Macchi has left nothing undone to provide comfort for the singers who are with him. It is expected that some of the young Americans will be heard from in a way to make their countrymen feel proud.

In Geneva, Emanuel Moor's triple concerto was produced by Corto, Thibaud and Casals.

**Isabel Hauser's Piano Recital.**

Isabel Hauser, whose musical ideals are of the highest gave a piano recital in the Astor Gallery of the Waldorf-Astoria, Monday night of last week. Assisted by Mrs. Frederick Dean, contralto, and Leo Schulz, cellist, Miss Hauser presented the following program:

For cello, Andante from Concerto.....Molique.  
For Piano—  
Romance.....Rubinstein  
Humoresque.....Wilhelm Berger.  
For Contralto—  
Laschia chio pianga.....Handel  
Si mes vers avaient des ailes.....Hahn  
Sommell from Payche.....Ambrose Thomas  
For Piano, Sea Pieces.....MacDowell  
Improvisation.  
In Mid-Ocean.  
Shadow Dance.  
For Cello—  
Air.....Bach  
Rondeau.....Dvorak  
For Contralto, Indian Love Lyrics.....Finden  
Less Than the Dust.  
Kashmiri Song.  
Till I Wake.  
For Piano—  
Polonaise, C sharp minor.....Chopin  
Persisches Lied.....Burmeister  
Scherzo.....Mendelssohn

Besides playing her solos, Miss Hauser officiated as accompanist for the singer and cellist, and royally did she succeed in making her dual offerings impressive to the musical audience. The music was of the kind enjoyed on a semi-social, semi-artistic occasion. The pianist demonstrated that she is a player of strong artistic impulses, absolutely unaffected, and gifted with imagination, a quality lacked by many women players. Her tone is limpid and her technique ample. Her preference for the romantic composers is evident, and she was most happy in playing the Rubinstein, Chopin, Mendelssohn and Burmeister numbers. Her final encore, "Kamenoi-Ostrow," by Rubinstein, proved the most compelling of all. She made this inspired music sound as if it belonged in the upper spheres, as it does. Every time Miss Hauser plays this work, whether in public or on a private occasion, she creates a demand for it, and no doubt many copies are sold in consequence.

Mrs. Dean sang artistically. Mr. Schulz towered in the altitudes of stellar performers, where he rightfully belongs. His mastery of the beautiful instrument is complete, and he draws always a tone of luscious fullness. Technically, he is a master. The audience demanded an encore after the Dvorak "Rondeau," and for this Mr. Schulz played with scintillating brilliancy Popper's "Spinnlied." The cellist must have felt particularly gratified with the sympathetic accompanying afforded by Miss Hauser. After the concert many lingered to congratulate Miss Hauser on her most delightful evening.

Marteau recently played the Beethoven violin concerto at Altona, and Bach's D minor sonata and Beethoven's "Kreutzer" sonata at Lüneburg.

**ARTHUR de GUICHARD**

FROM PARIS, FRANCE

**TEACHER OF SINGING (Pupil of Francesco Lamperti)**

VOICE PRODUCTION

SONG

ORATORIO

OPERA

Special Coaching for Professionals.

Special Course for Teachers.

Tuesdays and Wednesdays, from 9 A. M. to 4 P. M.

Studios, 143 West 42nd Street

(Opposite Knickerbocker Hotel)

NEW YORK

**GUILMANT ORGAN SCHOOL**

**A THOROUGH AND COMPREHENSIVE PREPARATION FOR THE CHURCH SERVICE AND CONCERT PLATFORM**

THE ORGAN IS TAUGHT EXCLUSIVELY BY

**WILLIAM C. CARL**

Seventh Annual Commencement June 4th

**34 West 12th St., New York**

SEND FOR CATALOGUE

**THE VAN BROEKHOVEN**

NEW VOCAL METHOD

Get a copy from your music dealer, for **KNOWLEDGE IS POWER**  
Send for illustrated circular and details of Summer Course in Voice, Harmony and Composition.

J. VAN BROEKHOVEN, 223 W. 104th St., New York City.

**Theodore Habelmann's Operatic School**

909 West End Ave., Bet. 104th & 105th Sts. Subway Station 103rd St.  
Phone, 7037 Riverside NEW YORK

**Granberry Piano School**

George Folsom Granberry, Director  
Sight-Playing and Ensemble Methods Lectures  
Juvenile Department Interpretation Lecture-Recitals  
CARNegie HALL, NEW YORK

**MASTER SCHOOL OF VOCAL MUSIC**  
MADAME AURELIA JAEGER, Directress  
Assisted by Señor Guetary, Madame de Palkowska (Breathing), Dr. Gerrit Smith (Theory). Experts for Diction and Languages, etc.  
Madame Sembrich and David Blapham on Visiting Jury. Term begins Oct. 25th. 108 Montague St., Brooklyn, New York City.

**MISS MARY A. CRYDER**

**VOCAL CULTURE**  
WITH FUNDAMENTAL TRAINING  
**DICTION MAINTIEN**  
MUSICAL MANAGEMENT, 1924 N Street, Washington, D. C.

**THE COMBS BROAD ST. CONSERVATORY**

GILBERT RAYMOND COMBS, Director  
1329-31 South Broad Street PHILADELPHIA PA.  
Affiliated with the University of Pennsylvania  
Women's Dormitories Year Book Free





NEW YORK, May 4, 1908.

Carl M. Roeder, continuing his series of spring recitals by pupils, presented Alevia R. Lynch at his studios, Carnegie Hall, April 28, in the Gries concerto, and pieces by modern composers; a "Moto Appassionata" by Schütt, "Danse Creole" by Chaminade and "Étude de Concert" by Aus der Ohe being comparative novelties. Miss Lynch played the concerto with authority of touch, her trill and octave playing especially excellent, on the technical side. Mr. Roeder exacts full understanding and thorough grasp of his pupils, evident again in Miss Lynch. The "Gavotte" by Gluck-Brahms was full of dainty grace. Grace Longley, soprano, sang an old time air by Campre and an aria from "La Bohème," the latter with dramatic meaning; later she sang three modern songs by La Forge, d'Hardelot and Rogers.

Walter Henry Hall's "Festival Choir" of 120 voices gave "The Creation" at Synod Hall, April 29, and miscellaneous selections by Palestrina, Arcadelt and Willbye, opening the program with a nocturne from "Midsummer Night's Dream," played by a capable orchestra. Laura Combs, soprano; Edward Johnson, tenor, and Herbert Witherspoon, bass, were the solo singers. Fine, virile singing was that of the chorus, and there is no need of analyzing the singing of the soloists. The hall was well filled. Following is the list of patrons; President, Levi P. Morton; vice president, Rev. Ernest Voorhis, canon-precentor; the Rt. Rev. Dr. F. W. Courtney, the Rev. Dr. W. R. Huntington, the Rev. Dr. J. Lewis Parks, the Rev. Dr. E. M. Stires, the Rev. J. H. Knowles, John Jacob Astor, H. C. Fahnestock, Robert G. Hone, George Maculloch Miller, Frank Hunter Potter, the Rev. Dr. Morgan Dix, the Rev. Dr. W. M. Grosvenor, the Rev. Dr. L. W. Batten, the Rev. Dr. J. Nevett Steele, the Rev. Dr. Henry Lubeck, August Belmont, Alexander M. Hadden, Charles F. Hoffman, Henry Lewis Morris, J. R. Roosevelt.

The International Art Society's annual benefit April 27 was a success, the parlors of the Martha Washington Hotel being filled, as usual. The participants in the concert were Paris Chambers, trumpet; Vivian Holt, soprano; Ernst Somargren, violin; the International Art Ladies' Quartet (Mesdames Le Roy, Hepburn, Keppel and Judd), Anthony H. Euwer, and the the Somargren Trio. Dr. Marks was at the piano. Following the concert there was a reception and dancing. A surprise came near the close of the concert, when Amelia B. Montgomery took the platform to say a few words. Thereupon she spoke of Mrs. Marks' (the president) successful work in behalf of the society, and asked Mrs. John Livingston Niver to come forward; this the lady did, reading a pretty poem dedicated to Mrs. Marks, handing her a beautiful jewel case, with a gold necklace set with pearls, emerald and diamond. Mrs. Marks was quite overcome.

The Women's Philharmonic Society benefit concert for the String Orchestra, Marguerite Moore, conductor, assisted by Helen Niebuhr, contralto, took place at Chamber Music Hall, May 1. A score of young women make up this orchestra, of which Martina Johnstone is concertmaster, and they played pieces by Hollander, Gounod, Klein, Moszkowski, John Lund and Schubert, with good tone and ensemble. Miss Niebuhr sang with beauty of voice and sympathetic interpretation, adding encores; Hazel Mackaye at the piano. Following is the personnel of the orchestra: Violins, Martina Johnstone, concertmaster; Alma F. Adams, Otilie A. Amend, Ruth Anderson, Marie L. Baillargeon, Fanny A. Bell, Clara Best, Emma Bradley, Beatrice Brindley, Pearl C. Godfrey, Cornelia H. Gregg, Adelaide M. Harris, Jeannette T. Helm, Jessie B. King, Kathryn R. Smith, Grace N. Whitlock; violas, Lucie E. Neidhardt, Laura R. Bixby; cellos, Carrie Neidhardt, Arna Klausner.

Elizabeth K. Patterson's song recital on April 28 was attended by an audience larger than at any of her previous recitals, the hall on West Eighty-sixth street being well suited to her voice. The program contained old airs by

Handel, Gretry and Mozart, modern French songs by Gounod, Franz and others, and a group of songs in English by Nevin, MacDowell, Lehmann and Beach. Alice Walter Bates was accompanist. Miss Patterson announced at this concert a series of five recitals next season, the programs built on similar lines.

Eugene Hefley's pupil, Elna Bodin, sustained the brunt of his twenty-third studio recital, playing the "Fantaisie Polonoise," by Paderewski; two "Stimmungsbilder," by Sjögren, and four preludes by Scriabine. Theodora Snow played the second piano in the first named work, and Cecile Buck, dramatic soprano, sang a group of songs by Sinding. The studios were filled, as usual, and Mr. Hefley had reason to feel pride in Miss Bodin's playing.

Amy Grant and Adolf Glose gave a recital of the opera "Salome," with the Strauss music, recently at the home of Mrs. Everett Shinn, on Waverley place. Miss Grant recites the work with great power, and Mr. Glose plays the difficult orchestral score interestingly. Among the guests were Mrs. Charles P. Huntington, Mrs. Ben Ali Haggin, Mrs. James Ben Ali Haggin, Mrs. William Glackens, Mr. and Mrs. Wallace Irwin, Wilhelm Funk, Mr. and Mrs. Edward van Zile, Arthur Farwell, Mr. and Mrs. Frederick Gwinn, Forbes Watson, Judge Frederick DeWitt Wells, Mary Rutherford Jay, Christian Brinton, Arthur Ruhl, Frederick Sterner, Maud Sterner, Rodman Gelder, Robert McKee, Mr. and Mrs. Willoughby Sharp, Mr. and Mrs. Arthur B. Elliott, Mr. and Mrs. Wilfred Buckland, Mr. Cornwell, William Johnston, A. R. Foster, J. B. Richardson, and Charles H. White.

Maude Young, the piano pupil of Miguel Castellanos, who, as a vocal pupil of De La Marca, has also won honors, did some extremely good playing at the concert at College Hall, April 28. Chopin's F minor fantasia, op. 49, was her task, which she played with authority and repose, from memory. Flora Castellanos played the Mendelssohn concerto in G minor with facility, though somewhat overburdened with its difficulties. Others taking part were Ophelia Castellanos, Grace Schad, Messrs. Randolph, Hocke, R. Griesenbeck, and Mr. Castellanos. The hall was crowded.

F. W. Riesberg gave the organ recital at Columbia University (St. Paul's Chapel), April 28, playing a program of works by modern Frenchmen, Dubois' "Wedding Suite," and Liszt's "From Crag to Sea," originally for orchestra, transcribed by W. T. Best. Some of these works Mr. Riesberg has played at both the Pan-American and St. Louis Expositions, and also as recently as last Sunday, May 3, when he was the organist at the Municipal Organ Recital, given in Convention Hall, under the auspices of the City of Buffalo. Some of the most noted organists of the country are engaged in the series given at Columbia University. There was large attendance, and gratifying attention, as usual in the beautiful church. The organ has that variety and tonal quality that, seemingly, no matter how it is played, it delights the ear.

Prof. Samuel A. Baldwin gave the nineteenth and twentieth public organ recitals in the Great Hall, College of the City of New York, May 1 and May 3, playing the program printed on this page last week. The recitals continue during this month, Friday at 2:30, Sundays at 3:30. May 8, at 2:30, he plays a Bach prelude; andante from the fifth symphony, Beethoven; concert prelude and fugue, Faulkes; sonata, Piutti; "Nuptial March," Guilman; toccata, Bartlett. May 10, at 3:30, he plays a "Passacaglia," Bach; suite, Bartlett; "In Paradisum" and "Fiat Lux," Dubois; largo, "From the New World," Dvorák; grand chorus, dialogue, Gigout. The Great Hall is at 138th street and Amsterdam avenue.

Estelle Rose, contralto, gave a recital at 27 West Sixty-seventh street, April 28, of such high order that it was much enjoyed. The singer has excellent range and voice quality, her singing of the German lieder being especially good. Mrs. Waixel was at the piano. The program was made up of lieder by Bach, Schumann, Bunge, Cornelius, Brahms and Schubert.

Dirk Haagsmans gave the first of two evenings devoted to "Tristan and Isolde" at the New York College of Music, April 30, Hein and Fraemcke, directors. The first explanatory recital included two acts, concluding Thursday evening, May 7. The hall was filled, as usual at all the events given by the College of Music.

A. Amanda Gardiner, soprano, pupil of Madame Valeri, gave a concert at College Hall recently, assisted by Marie Joseffa, violinist; F. G. Bowling, tenor, and Miss A. C. Miller, solo pianist.

Well known artists united in a musicale in the East Room, Waldorf-Astoria Hotel, April 28, for the purpose

of establishing a fund to enable some of the most talented pupils of Miss Thursby to obtain necessary funds for finish and experience abroad. Voluntary donations were received at the door. Miss Thursby's identification with anything is sufficient to make it successful, especially when she can call in the aid of the following patronesses, as on this occasion: Mrs. A. D. Bramhall, Mary Hathaway Baldwin, Mrs. Emil Boas, Mrs. William A. Clark, Countess Cisneros, Mrs. Theodore Connolly, Mrs. L. Sang Collins, Mrs. Eugene F. Crowe, Mrs. John Clafin, Mrs. Harry H. Flagler, Mrs. Isaac Fletcher, Mrs. Ignatius Grossmann, Madame Galski, Mrs. Edward M. Knox, Mrs. J. Stevens Leonard, Mrs. Bradley Martin, Jr., Madame Nordica, Mrs. Henry Phipps, Mrs. Clarence Rice, Emma Thursby, Mrs. Henry Villard, Mrs. Franklin M. Warner, Mrs. Stewart L. Woodruff, and Mrs. Gardner Wetherbee.

Madame Cappiani leaves May 28, going direct to Trieste and Vienna for a short period of recuperation before taking up her summer work at Villa Cappiani, Rodi-Fiesso, near the St. Gothard tunnel, Switzerland. She has room for a few summer students who wish to combine the refreshing Swiss air with vocal study. On the occasion of her recent birthday she received many tokens of affection, but the one which touched her most was a package of post card greetings sent by the pupils, forty-six in number, of a pupil of hers living in York, Pa.

Margaret C. White, a valued member of the choir of the Central Baptist Church, sang at a private house in West Seventy-eighth street recently the "Gavotte" from "Mignon," "Elizabeth's Prayer," and a "Spring Song" by Graben-Hoffman. Clear voice and sympathetic appearance characterize her singing.

Asa H. Geeding has been appointed director of the South Street Presbyterian Church choir, Morristown, N. J., where he has organized a chorus of thirty voices, a new quartet and engaged an organist. He has been re-engaged (the fourth year) as director and solo bass at Briarcliff Congregational Church, where he sings Sundays. Some of his concert and oratorio dates: April 5, "The Holy City"; April 12, "The Crucifixion"; April 19, "Death and Life"; May 12, Treble Clef Club, Morristown; May 15, concert, College of St. Elizabeth Convent. During July and August he will teach in Blue Hill, Me.

Anna Blanche Foster, organist, with the quartet and chorus choir, gave "The Hymn of Praise" at Bergen Baptist Church, Jersey City, April 26. Bertha Giles, Helen Summers and William Wheeler were the soloists.

Adele Laeis Baldwin gave a recital at Rutgers College, New Brunswick, N. J., recently. April 12, she sang Schumann's "Frauenliebe und Leben," Manhattan; April 21, she sang, with M. Borde, the duet from "Samson and Delilah" in Hotel Plaza ballroom; April 30, she sang the alto solos in Gaul's "The Holy City," at Sailors' Snug Harbor, S. I.

Wesley Weyman, the pianist, recently played with success before the Woman's Club, of Orange. Last week he gave a Liszt recital at the Institute of Musical Art, New York. Next autumn he goes to Europe, where he expects to play in various concerts.

Clara Kalischer, contralto, gave her annual concert April 27, assisted by Frederick Weld, baritone; Miss Emerson, accompanist.

Samuel Margolis, pianist, gave a recital at Mendelssohn Hall, April 30, assisted by Vera Cameron Curtis, soprano.

Irwin Hassell played recently at a concert on Long Island, and was soloist at the last "Euterpe Club" meeting, Astor Gallery.

Mary Hissem de Moss, the soprano, is making a long tour with the New York Symphony Orchestra. She is one of the New York artists heard this spring at Norfolk, Va., Spartanburg, S. C., Asheville, N. C., and Chattanooga, Tenn. The singer is going as far as the Pacific Coast with the orchestra.

Florence Turner Maley, the New York soprano, who is now in London, sang at a musicale at the home of Mr. and Mrs. John Thompson, 202 Riverside Drive, on the eve of her departure for Europe some weeks ago. Mrs. Maley has a number of engagements in London during the month of May, and later she will go to Paris for study.

Pupils of Mary Wagner Gilbert played at a successful piano recital at the Carnegie Hall studio of the teacher, Friday of last week. Among some of those who applauded the young players were: Mrs. Alfred Humphrey, Nora Whiting, daughter of the Hon. J. B. Whiting, Premier of



*Fritz KUGELMANN  
February 12, 1906*

#### BOSTON'S DEPARTING CONDUCTOR.

Dr. Carl Muck, who, with the exception of Nikisch, is the most popular wielder of the baton ever heard in the Hub. Dr. Muck made his farewell appearance with the Boston Symphony Orchestra in Boston last Saturday night.

Ontario; Mrs. Valentine Schuyler, Frances Hoffmann and Madame Ponce de Leon.

Laura Sedgwick Collins recited the Biblical poem, "Jonathan," at Aeolian Hall, April 28, the organ, cymbals and tympani serving to increase the effect.

Rollie Borden-Low, the soprano, is in Washington this week, filling an engagement with the Washington Choral Society, Heinrich Hammer, conductor. Saturday afternoon of week before last Mrs. Low gave a musicale at her home, at 43 West Tenth street, near Fifth avenue, at which she sang a number of songs by Cornelius Rübner, with the composer at the piano. Mrs. Low also sang a group of songs by Grieg, and "Identity," a manuscript lied, by Carl Venth. Mr. Venth, accompanied by Mrs. Venth at the piano, played two of his own violin compositions. Mrs. Low is in fine voice this season, and on this occasion was heard with pleasure by a brilliant company of guests. Another delightful feature of the afternoon was an original comedy by John McLean French, entitled "Under the Circumstances." The playlet was capably acted by Emma Sheridan Fry and the author, Mr. French.

Frederick Mariner will give four students' recitals at the Mariner studios, 37 West Ninety-second street, Thursday evenings, May 7, 14, 21 and 28. The music ranges from Bach to Virgil. John Ottiwell Henschel and Addie Lynch

Ouzts are the pianists announced for the first date. They will be assisted by Marie Sonn, reader. Children will play on the second night, their names being Helen Sonn, Ivis Thompson, Wilson Jewell, Victor Ainley, Sadie Smith and seven year old Marcelle. Ethel Howe and Paul Lannin will unite in the third program and be assisted by Everet MacLachlan, boy soprano. Leile Thompson will give the last recital, assisted by the soprano, Josephine Eikel. Mr. Mariner will begin his summer term Monday, June 22.

Saturday evening, April 25, pupils of the New York Institute for Violin Playing, Ferdinand Carri, director, appeared in their annual public concert at Mendelssohn Hall. The intermezzo from "Cavalleria Rusticana" was played as the opening number by Maidi Sprunk, Alma Ault, J. C. Kicherer and M. Franza. The music was from the works of De Beriot, Vieuxtemps, Sarasate, Carri, Alard, Wieniawski and Chopin. Willie Monaghan played a fantasia caprice for violin alone, by Carri. The closing number, "Andante Religioso," by Carri, for violins, piano and organ, was played by the following students: Maidi Sprunk, Isabelle Rackoff, Ida Sundel, Molly Greenberg, Willie Monaghan, George Hopke, D. Intiso, Harry Zucker, Anderson Campbell, Alma Ault, Janet MacKay, Frieda Stern, Roslyn Johnson, Herbert Moore, J. Scibelli, Samuel Friedmann, George Kenna, J. Lucatorto, George Kohlmeier, Josephine Graa, Florence Coughlin, Sally Curry, E. MacGinnes, J. C. Kicherer, James Isold, T. Brancaccio, Carl

Sladovick, M. Franza. Throughout the entire performance the playing was remarkable for good intonation, brilliancy in manipulating the bow and refined taste in phrasing. The audience was most cordial.

The fourth private concert of the Manuscript Society was chiefly remarkable for the success achieved by a manuscript trio, for piano, violin and cello, by James P. Dunn, of New York, played by the composer-pianist; Robert Burkholder, violin, and Warren L. Brigham, cello. William G. Hammond was represented by two groups of songs, sung with agreeable voice by Mrs. Ragen-Hammond, alto, and Charles F. Hammond, baritone, and Charles B. Hawley's four songs were sung in fine fashion by Edna P. Smith, a singer of quite ideal attributes. Flora Provan, magnificent in personal appearance, sang effectively two manuscript songs by H. Brooks Day. Not on the program, but a distinct feature, was a group of four songs, composed by Clara E. Thoms and sung by her young pupil, Florence Reid, who together are sojourning here for a time. In every case the composers played the accompaniments.

Laura E. Morrill presented a number of her professional pupils, as well as several less advanced, at the closing musicale at the Hotel Chelsea, Thursday of last week. Cora Remington, solo soprano in the choir of the Fifth Avenue Baptist Church, sang in brilliant style an aria from "Traviata." Lillia Snelling, solo contralto in the same church, and now a popular concert artist, sang most charmingly a group of French songs by Augusta Holmes. Nona Malli, who showed marked improvement in vocalization and style, sang an aria from "Aida." Jessie Pamplin, Mrs. J. D. Campbell, Anne Dunnell, and Russell Bliss added attractive numbers to the delight of the guests. Charles Gilbert Spross was the accompanist. Miss Snelling is singing this week at festivals in Columbus, Lima and Newark, Ohio. Miss Remington gave a successful recital in Trenton, N. J., last week.

#### More Tributes to the Russell Methods.

No modern works in music pedagogy have been more fortunate in winning favor among the profession than the various books by Louis Arthur Russell, director of the Normal Institute of Music, Carnegie Hall, New York. These works of Mr. Russell, which have been issued through some of our leading publishers, treat especially of topics relating to the study of singing and piano playing. A few comments follow:

I find your works excellent in thoroughness and am using the books in the school here.—N. I. Hyatt, St. Agnes' School, Albany.

I spent several years of my life looking for literature on this subject (breath control). At last I have discovered a little book, which, though small in size, covers more fertile ground, and in a more comprehensive way, than the thousands of pages I have read on the subject.—Alfred Metzger, in the San Francisco Musical Review.

#### Annie Hodgson Teaches at Cranberry School.

Annie G. Hodgson, who is well known as one of the successful piano teachers of Brooklyn, has joined the faculty of the Cranberry Piano School, and has transferred her pupils to that institution. Miss Hodgson has made a long and thorough study of the Faeltens system, and will continue her instruction according to that system. She will give both individual and class lessons.

#### To Europe.

Among the passengers yesterday on the steamer Kaiser Wilhelm der Grosse, were the following, well known to the readers of this paper: Madame Sembrich, Madame de Rohan, Rudolph Ganz, Josef Hofmann, Paderewski, Alexander Lambert, Karl Junkermann, Goritz. Gustav Mahler left last week.

#### Kinkeldey's Mission.

Otto Kinkeldey, an American, son of a musical instrument maker of New York City, former pupil of MacDowell, has been appointed by the Prussian Ministry of Education as one of the two experts to search in Germany for hidden musical manuscripts.

#### Knote Married.

Heinrich Knote was married in Munich last week to Kathe Feilner, one of his pupils. Knote was a widower, his first wife, who died about a year ago, having been Miss Corning, of Brooklyn.

The Nuremberg Philharmonic had only scant success with Bruckner's "Romantic" symphony.

Liszt's "St. Elizabeth" was a striking success in Gera—as it is everywhere else also.





[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

30, RUE MARBEUF (CHAMPS-ELYSEES),  
CABLE AND TELEGRAPHIC ADDRESS: "DELMAHEIDE,"  
PARIS, April 20, 1908.

#### ANNOUNCEMENT.

DELMA-HEIDE, REPRESENTATIVE OF MUSICAL ARTISTS FOR OPERA AND CONCERT ENGAGEMENTS IN EUROPE AND AMERICA, 30 RUE MARBEUF (CHAMPS-ELYSEES), PARIS. CABLE AND TELEGRAPHIC ADDRESS, "DELMA-HEIDE, PARIS."

Easter tide in the "Ville Lumière" is ever looked forward to as a day of sunshine and brilliancy, of out of door life and gay sport—serious music making having been finished for the week on Good Friday. This year, however, all is disappointment—for the elements have become moody and capricious (more capricious than any sky voiced prima donna was ever known to be), and the weather, yesterday and today, from early morn till night, has been a series or succession of variations in "chiaroscuro" and dynamics, forcibly expressed in storms of hail, of snow, sleet and rain, chased and pursued by hurricane winds in all directions. Fine musical programs were celebrated during the morning services of the principal churches, with soli, chorus and orchestra. The capricious weather crowded the cafés and other indoor places where music could be enjoyed by the harmony seeking, and otherwise hungry and thirsty, throngs of humanity. As often said in these columns, the music heard in the larger cafés of Paris is good, and is played by excellent little orchestras consisting mostly of Conservatoire prize winners.

The Sunday afternoon concerts of the larger orchestral organizations, Colonne, Lamoureux and the Conservatoire, were given, as is customary at this season, on Good Friday. There was also a production of Bach's "Passion Music According to Saint Matthew" at the Trocadéro, given un-

**MME. OLGA de NEVOSKY**  
(PUPIL OF FRANCESCO LAMPERTI)  
Sole Teacher in Paris of the Celebrated Lamperti Method of Voice Culture.

Special training for Opera and Oratorio in French, German, Italian and English.  
10 Rue Eugène Flachat (Place Wagram), Paris

der the auspices of the Bach Society of Paris. The choruses were sung by the excellent body of singers forming the Holland Choral Society, the "Toonkunst," including a boys' choir, and the orchestra was that of the Concertgebouw d'Amsterdam, under direction of Willem Mengelberg. The soloists, who sang their respective parts remarkably well, were Madame Noordewier-Reddingius, Madame de Haan-Manifarges, MM. Urlus, Messchaert and Denys. As a conductor, Mr. Mengelberg knows what he wants, and knows well how to get others to do what he wants, so that the interpretation of a musical work under his guidance cannot be otherwise than satisfactory. Mengelberg is a great conductor, and the results he obtained the other evening with the singers and players under his command could but add to his reputation. Paris has heard this remarkable choral society from Holland on other occasions, and always with the same splendid success.

M. Colonne, as is his wont at Eastertime, offered his patrons a program of Wagner music, with the solo assistance of Felia Litvinne and M. Van Dyck.

The Lamoureux Orchestra was directed by Vincent d'Indy, whose program included: "Easter Music," by Bach; fragments from "Siegfried," and the first scene of the third act from "Parsifal." Mlle. Craiza (from Brussels) and M. Delmas (of the Paris Opéra) were the "Parsifal" soloists.

At the Conservatoire, M. Marty's program, always interesting and well executed, comprised selections more or less sacred, in accordance with traditions on Good Friday.

DELMA-HEIDE.

#### Grace Ewing's Success.

Grace Ewing, contralto, who is in New York after serious study abroad, scored a decided success in her English ballad recital, which she gave recently at Hamilton Grange Church.

Miss Ewing was cordially received by a large audience, which was interested and entertained not only by her choice of songs, but also by her clever lecture. Miss Ewing has a mellow voice of sympathetic quality and is equipped for all her programs. She has been engaged by the Board of Education of New York City to give the English ballad recital in Staten Island and in Brooklyn.

#### Kreisler-Hofmann Concert.

At the Kreisler-Hofmann concert on Sunday night, at the Hippodrome, there was a large attendance. Kreisler played the Mendelssohn concerto and a number of other compositions. Hofmann played the Rubinstein D minor concerto, several Liszt rhapsodies, the C sharp minor prelude of Rachmaninoff, Mendelssohn's "Spinning Song," and encores, which were also supplied by Kreisler, after a strong demand. The violin of Kreisler was beautiful in tone, rich, mellow and penetrating. The Steinway piano of Hofmann was a marvel, one of those wonderful instruments that mean so much for musical culture.

#### Friendly Criticism.

Tonic—I wish I had never become a singer.  
Dominant—You didn't.

"Carmen" and "Martha" were recent operatic productions in Elberfeld-Barmen.

#### Another Saenger Artist Abroad.

Irvin Myers, a young American baritone, who has been for several years a student with Oscar Saenger, has recently made a most successful debut at Rimini, Italy. Before leaving America Saenger taught Myers a repertory of six operas, and in one month after his arrival in Italy Myers made his debut as Amonasro in "Aida," a role he has sung twenty-four times. All the papers speak in the most glowing terms of his singing and acting. His next role will be Barnaba in "Gioconda." The following press notices are taken from several Italian papers:

Truly magnificent was the success of the young baritone, Irvin Myers, who made his debut in the part of Amonasro and won the general sympathy of the public. Gifted with a beautiful voice, sympathetic and robust, trained in the best method, this young and intelligent artist has all the requirements necessary to a brilliant career.—Il Seggione, Milan, Italy, February 25, 1908.

The baritone, Mr. Myers, is a debutant, but he showed himself an artist in the part of Amonasro. The voice is most beautiful and he knows well how to use it. In the duet he reveals himself a most satisfactory dramatic artist, especially in the invective, "Non sei mia figlia."—Il Pipistrello, Rimini, Italy, February 25, 1908.

The baritone, Irvin Myers, possesses a voice powerful, true, beautiful, especially in the upper register. His acting is excellent and he was very much applauded in the duet with Aida, especially after the phrase "Non sei mia figlia."—Resto del Carlino, Bologna, Italy.

Irvin Myers is one of the artists of the present day for whom it is quite safe to predict a splendid future. A beautiful, mellow, sonorous baritone voice, finished art through intelligent studies, ease



IRVIN MYERS, BARITONE.

in acting, all these Myers has revealed at Rimini, where he made a splendid debut in "Aida," confirmed by the applause of the public and the praise of the local papers and those of other cities.—Il Trovatore, Milan, Italy.

Sigrid Arnoldson scored a success as Carmen at Freiburg, in Baden.

Auber's "The Devil's Portion," was revived with success in Weimar.

**GIRAUDET** VOICE SINGING OPERA  
Rue Eugène Manuel 20, Paris

#### PARIS ADVERTISEMENTS.

**DOSSERT VOCAL STUDIOS**  
PARIS: 57bis, RUE SPONTINI  
Cable Address: "Fradosser"  
NEW YORK REPRESENTATIVE:  
1206 Carnegie Hall

**M. et Mme. JULES CHEVALLIER STUDIOS**

TEACHERS of Mlle. Julia Lindsay (Grand Opéra, Paris); Jane Margyl (Grand Opéra, Paris); Mendès (Grand Opéra, Paris); Mary Garden (Opéra-Comique, Paris); La Palme (Opéra-Comique, Paris); Jean Henriquez (Grand Opéra, Paris); Dalbany (Brussels); Mme. Mellot-Joubert (Concerts Colonne and Lamoureux); Anne Villa (Concerts du Conservatoire); MM. Swanfeldt (Leipzig-Munich); Ralph Osborne (Boston Concerts), etc.

ACTING AND MISE-EN-SCÈNE 6 Rue d'Offemont (near Park Monceau and Place Malesherbes) Paris

**WAGER SWAYNE** Pianists Prepared for Public Appearances  
39 Rue de Prony (Parc Monceau), Paris

**FRL. ALLIS van GELDER, Contralto**  
Pupil and Assistant of Mme. R. de Sales  
SINGING, REPERTOIRE AND GERMAN DICTION  
88 Avenue des Ternes. - - - - - PARIS

**OSCAR SEAGLE** VOCAL INSTRUCTION  
Pupil of Jean de Reszke  
27 RUE DES SABLONS, PARIS

**Mme. Regina de Sales**  
SINGER AND TEACHER  
Voice Culture from First Rudiments to Highest Finish. Pupils trained for Opera, Oratorio and Concert. Experts for Diction, Languages and Acting.  
Villa Stella, 39 Rue Guersant, Paris

**JACQUES ISNARDON**  
Ex-artist of the Opéra and of the Opéra-Comique (Paris); of the Scala (Milan); la Monnaie (Brussels); Covent Garden (London); PROFESSOR AT THE CONSERVATOIRE OF PARIS. Numerous "first prizes" at the Conservatoire. Pupils engaged in all lyric theaters of the world. SINGING, ACTING, REPERTOIRE. VILLA MALESHERBES, 112 Boulevard Malesherbes (Parc Monceau), Paris.

**DUMARTHERAY'S** Special School for French  
38 Rue de Berri (Champs-Élysées, Paris)

**DICTION FOR SINGERS A SPECIALTY**  
Phonetic Pronunciation, Conversation, Grammar, Literature, Declamation  
Collaborateur: LOUIS DELAUNAY, Sociétaire de la Comédie-Française.  
Pupils: Mlle. Jane Moris, of the Paris Opéra; Mlle. Gertrude Sylva, of the Brussels Opéra; Mme. G. Whistler-Musick, dramatic mezzo soprano; M. Chumiroff, Bohemian baritone; John Silvester James, of New York; Captain Saxton, Professor of French at West Point Academy; also the Editor of THE MUSICAL COURIER.

**King Clark Studios**  
8 RUE BUGEAUD, PARIS

Cable Address: "FRANARK, PARIS"



PITTSBURGH, Pa., May 2, 1908.

The orchestra committee met yesterday and took up the work of the Pittsburgh Orchestra for the season of 1908-1909. But few changes will be made in the personnel, except that a new concertmaster will be engaged. The new orchestra will be as large, as strong, and better equipped for the coming season than ever it was in the past. Some of the soloists under consideration for next season are Bonci, Fremstad, Calvé, Nordica, Sembrich, Melba and Schumann-Heink.

Charles Heinroth continues to give his remarkably interesting programs at Carnegie Hall Saturday evenings and Sunday afternoons. Following is the program for to-night: (a) "Festival Procession," (b) bridal song from "Wedding Music," Jensen; adagio lamentoso from symphony, No. 6, Tchaikowsky; allegretto grazioso, West; Sonata No. 6 in D minor, Mendelssohn; prize song from "Die Meistersinger," Wagner; andante cantabile from fourth symphony, Widor; fugue in G minor, Bach.

Olive Wheat, soprano; Ella May Duffin, contralto; David Ormesher, tenor, assisted by Miss Wheat's Tarentum pupils, gave a recital under the auspices of the Y. M. C. A. at Tarentum last Tuesday evening before a large audience. Miss Wheat, Miss Duffin and Mr. Ormesher will give a concert at New Kensington, Pa., on May 5.

An excellent concert was given by the Monday Musical Club of Beaver Thursday. The first part of the program was of a miscellaneous nature, while the second part was devoted to Rossini's "Stabat Mater." The soloists were Elsa May Gundling, soprano; Christine Miller, contralto; Louis Black, tenor, and Frederick Cutter, bass. Mrs. Black furnished the accompaniments. One of the features of the program was the singing of a double number by the club chorus.

An operetta entitled "The National Flower," was presented in an able manner last Tuesday evening at St. Peter's Protestant Episcopal parish house, Craft avenue. A hundred persons participated in the production, under the direction of Mr. C. H. Barnard.

A recital which attracted considerable attention and favorable comment was given recently by Mrs. James E. Patton, Jr., contralto, and Mrs. Charles M. Clark, pianist. The following interesting program was rendered: (a) "La Promessa," Rossini-Liszt; (b) "Notturmo," Sgambati, Mrs. Clark; (a) "Lascia Ch'io Pianga," Handel; (b) "Über den Bergen," Haile; (c) "Die Junge Nonne," Schubert; (d) "Who is Sylvia?" Schubert, Mrs. Patton; (a) Nocturne in C sharp minor, (b) "Berceuse," (c) polonaise in C sharp minor, Chopin, Mrs. Clark; (a) "Rosen Lieder," Philipp zu Eulenberg; (b) "Charmante Marguerite," old French song, Mrs. Patton; "Concert Etude," Chopin, Mrs. Clark; (a) "Night, and the Curtains Drawn," Ferrata; (b) "Who Knows?" Heinrich; (c) "Lilacs," Cadman; (d) "A Little Thief," Leo Stern, Mrs. Patton.

The Mozart Club will celebrate the completion of thirty years of musical activity by the performance of Mendelssohn's "Elijah," on Thursday, May 14. The assisting artists will be Lillian Pray, of New York, soprano; Gertrude Sykes, of Pittsburgh, soprano; Christine Miller, of Pittsburgh, contralto; John Barnes Wells, New York, tenor, and J. Humbird Duffey, of New York, bass.

Grace Hall-Riheldaffer, soprano, of this city, is much in demand for concert and recital work. She has been exceptionally busy all winter and her engagements run well into the summer. She has been engaged to sing with the Choral Society of Greensburg, on the 10th, in "Bernice of Eberstein"; also at the dedication of the Third U. P. Church May 17, and at the West Penn Hospital commencement the last week in May.

The Tancred Quartet, consisting of Morris Stephens, first tenor and director; Thomas E. Edstrom, second tenor;

E. Curtis Clark, first bass, and J. W. Bebout, second bass, gave a concert at Dawson, Pa., last evening.

Ernest Francois Jores, organist of this city, has been busy with recitals and "organ openings" the past two months. Two weeks ago he played at the North Presbyterian Church, Erie, Pa.; on April 28, at Steubenville, Ohio; "opening" the organ at the Friendship Presbyterian Church at the dedicatory services, he will give a recital on this organ May 12.

C. W. CADMAN.

#### Margaret Keyes Makes a Hit.

Sent on short notice to fill Schumann-Heink's place as soloist for the Apollo Club, of St. Louis, Margaret Keyes evidently "made good," to judge by the following press notice taken from the St. Louis Globe-Democrat of April 29, 1908:

Margaret Keyes, a young woman quite unknown heretofore to local concert patrons, created the sensation of the evening at the Apollo Club concert at the Odeon last night. Sent by one of the booking agencies to supply a vacancy caused by the sudden illness of Madame Schumann-Heink, who was to have been the soloist at this final concert given by the Apollos, she appeared before her audience with diffidence, and plainly with the consciousness that another and more famous singer had been expected, but before she had completed her opening number the audience knew that another great voice had been discovered. Miss Keyes is a little woman, whose plain American name is matched by an appearance which suggests a life out of doors and plenty of wholesome freedom. Her voice is immense and rich, and of unusual range, and she sings with a degree of ardor and skill which bespeak a rare combination of youth and intelligence. Just how a talent so remarkable could have remained so long unheralded it is not easy to understand. She first sang the aria from Donizetti's "Don Carlos," and was so heartily received and applauded that a brief gem by one of the American composers followed, "Lady Spring," by Victor Harris, in which a great bit of genuine song composition has been achieved. The same composer was represented in the group of songs which constituted Miss Keyes' second number, and which included, in addition to "The Hills o' Skye," by Harris, two musical and unaffected songs, "Coolan Dhu," a Gaelic melody by Loeni, and "A Southern Song," by Roland.

Miss Keyes is on tour with the Caruso company, and there is no doubt of her success, some press notices received vouching for this.

#### Al Fresco Musicians.

This scene pictures Fritz Kreisler and his accompanist, Haddon Squire, during their recent tour to the Pacific Coast. They are standing on the garden wall, against a



background of magnificently luxuriant tropical foliage. "I felt like playing my concert of that day in the spot where I stood," says Kreisler.

#### Music Festival in Salt Lake City.

SALT LAKE CITY, May 1, 1908.

The spring music festival in Salt Lake City was a success in every way. Fred C. Graham, the manager, was complimented for his efforts. Sullivan's "Golden Legend," presented for the first time in Salt Lake City, was a feature of the evening concert conducted by Mr. Stephens. The large chorus and the orchestra of sixty-five united in a fine performance. The soloists were Mrs. Wilson, Miss Gannon, Mr. Miller and Mr. Middleton. Mr. Van Oordt, concertmeister, played the Tchaikowsky concerto and the Bach air for the G string. In the afternoon, Mr. McClellan played a new suite by Arthur Shepherd and the Guilmant symphony for organ and orchestra.

#### Patience and Pride.

Stranger—This village boasts of a choral society, doesn't it?

Resident—No; we do not boast of it; we just endure it with resignation.—London Tit-Bits.

Liszt's "Faust" symphony was greeted enthusiastically at Dantzic.



DRESDEN BUREAU OF THE MUSICAL COURIER, NÜRNBERGERSTR. 54, April 25, 1908.

This may fairly be termed "American week" in Dresden, as many of our countrymen, and women, have appeared here. First came Della Thal, the pianist, who convinced us that she has an entirely adequate technic and a sufficiently musical conception to justify her in giving concerts of her own. The fact of her just having recovered from a most serious illness, and on that evening being far from well, will account for an apparent lack of warmth and freedom. She increased in temperamental and emotional depth as the concert went on. She gave some of the smaller pieces of MacDowell in exquisite style and with much artistic finish, and these received special recognition from many leading critics. In time, no doubt, such a talented pupil will be able to show something of that "demoniacal obsession" which has rendered her teacher, Bloomfield-Zeissler, so famous.

On the same evening, Alvin Kranich and H. M. Field gave a charity concert for the benefit of the Catholic Children's Hospital, under the patronage of the Princess Mathilda, who, with her suite, was present at the concert. Geza von Petényi, baritone, a pupil of Dr. Müller, and Fräulein Kreisler, soprano, assisted. On the program was the fantasia in E flat major, by Kranich, for piano and orchestra, also his "Märchen" for string orchestra and "Ländliche Idyllen" for flute and orchestra. Mr. Field took the piano part for the fantasia, and seemed much inspired by the orchestra, for he played with considerably more temperament than I have before heard from him, doing the work of Kranich full justice, ably and fully setting forth its real and many beauties; later on the program, Mr. Field played delightfully the Chopin berceuse and the "Elfentanz" of Sapellnikoff. As to the Kranich selections, they proved most interesting, especially the fantasia and "Märchen," both composer and pianist being warmly recalled. Kranich as a composer is becoming a decided figure in Dresden musical circles. His "Rhapsodie Amerikanica, No. 1," was splendidly performed recently by Olsen's Orchestra in the Gewerbehause. Kranich's orchestration in the "Rhapsodie" is modern and his treatment of the various instruments, also of intervals, is both interesting and admirable. The manner in which he has taken up and developed snatches from the old American melodies, rhapsodical style, results in a brisk movement, full of life and vitality. On the same program was the initial performance of Victor Ha Clark's brilliant orchestral setting to Grieg's "Hochzeitstag auf Troldhaugen." This is assuredly a most desirable arrangement of this popular composition, as well as a decided enhancement, for it gains much from orchestration, and the manner in which Mr. Clark has distributed the themes between the instruments shows an adept hand and a fine ear for orchestral combinations and color. The work was most cordially received, and I hear that Olsen has offered it to a well known publishing house, with his personal recommendation. On Saturday's program of these popular concerts, the name of William Morse Rummel, son of the famous piano virtuoso, Franz Rummel, was down for the performance of the Lalo violin concerto and the "Souvenir de Moscou," of Wieniawski. Rummel claims American citizenship, and, I believe, is an American by birth; certainly, in education and sympathies. He does all honor to his country. His tone is sweet, his intonation pure, and his style reminds one somewhat of Thibaud.

Later in the week the "Rhapsodie Amerikanica" of Kranich was again performed, before a house half filled with distinguished Americans, and young Rummel gave the Bruch G minor concerto especially well, in spite of a very lame arm, caused by an automobile accident. Dudley Buck, with his wife, was sitting near the party of your correspondent, and, indeed, has become a frequent and interested listener at these Olsen concerts.

Mr. Rummel also conducted most ably the orchestra in the now well known Minstrel Show, which was given here with great éclat under no less patronage and with such valuable aid as that of Consul General St. John Gaffney, Deputy Consul Bywater, Alvin Kranich and V. I. Clark. The whole "show" was imported from Berlin, and the affair proved to be not only a musical, but also one of



the most important social events of the season. Olsen's Orchestra played, and many prominent musicians, also leading social personages, were present.

\*\*\*

The organist of our American church, Herbert Williams, had a "benefit" at which he performed his own compositions, being assisted by the baritone, Charles Robertson (another successful American artist resident in Dresden), who sang Williams' beautiful song, "O Come Unto Me," with great effect. "Two Men Went Into the Temple to Pray," is another striking song of Williams' which was on the program. Some of his compositions and improvisations are real inspirations.

\*\*\*

The concert of Percy Sherwood was an artistic success. At the rehearsal of his fine sonata for cello and piano a number of the best musicians of Dresden had gathered. Herr and Frau Nicodé, Professor Roth, Frau Scholtz, Frau Draeseke, Frau and Herr Johannes Smith, and many others. Johannes Smith played the cello part. The sonata is a beautiful work and shows Sherwood as a master of form and construction, with great freedom and originality of invention. The power of climax in the last movement attains an unusual height, and in the andante, which to my mind is the gem of the sonata, he strikes some wonderfully serene and celestial moods. The sonata has received some very fine criticisms. The composer, with his valued assistant, Herr Johannes Smith, cellist, was recalled a number of times.

\*\*\*

At the symphony concerts the young American violin virtuoso, Kathleen Parlow, aroused a tremendous sensation by her almost unexampled performance of the difficult Tchaikowsky concerto, the applause at the close lasting several minutes. The whole orchestra did not hesitate to show its astonishment at such maturity, such fire, and rare temperamental gifts in one so young. Not only is Miss Parlow in complete mastery of her instrument, but she informed every tone with such vitality and grace that even old and hackneyed compositions like the polonaise of Wieniawski and the much played Chopin nocturne in D flat major seemed invested with a new and irresistible charm. Miss Parlow received an ovation such as is seldom witnessed in our opera house, and after the concert many leading musicians poured in the "green room" to press their congratulations upon her.

\*\*\*

Mr. Armbruster, who is a rapidly rising young artist, and a much sought for teacher of the voice, gave a successful pupils' recital. His pupils have made almost incredible progress since their first appearance, which speaks volumes for the good work of their teacher. Arias from the various operas, Lieder by such composers as Strauss, Wolf and Schubert, etc., were executed with artistic taste and finish by the Misses Cooper, Sands and Kimball, and Frl. Schuster. At a large soirée given by Mrs. Bremnermann some of Armbruster's pupils again appeared, as also a talented young artist, Miss Brickenstein, pupil of Scheidmannel, who sang some songs of Schubert with deep musical feeling.

\*\*\*

At a soirée given by Mrs. Pearsall, Miss Pearsall played violin selections with her teacher, Herr Kratina, who also performed, as well as his very talented young son, a cellist. Needless to say this was a rare artistic treat. Herr Kratina's pupils did him all honor in a recital last week, when some young American and English students appeared with success. Herr Kratina is a much sought after teacher in the American colony.

\*\*\*

At a pupils' soirée, Frau Auer-Herbeck had unusual and brilliant success. She is another teacher very popular among Americans, of whom she has Miss Terry, Miss Beddoe, who sings frequently in the Kreuz Kirche, here; also Miss Comstock, who has lately secured an engagement at the St. Gall Opera. She has taken for her stage name that of Arcady and will be known henceforth as Frl. Comstock-Arcady. Miss Beddoe sang the aria from "The Taming of the Shrew," by Goetz, and songs by Von Struve, with such temperament and fire that a sister of Frau Reuss-Belee, who was present, advised her to go on the stage. Miss Comstock sang the well known aria from "Samson and Delilah" with tremendous force and genuine Oriental fervor, to which she added the "Schnitterlied" of the talented young Tittmann, who shows astonishing power of melodic invention in one so young. Draeseke and Nicodé were represented by the favorably known Frl. Dörper, who gave a Liederabend here this season. Miss Terry did the aria from Gluck's "Orpheus" with large tone and surprising depth of musical expression, as she is still very young. All the singing was characterized by largeness and resonance of tone, well equalized registers and precision in attack. All the singers showed pleasing freshness of voice and careful pronunciation of German, to most of the pupils a foreign tongue.

E. POTTER-FRISSELL

## Music Teachers' Conventions to Be Held in Mobile.

The Alabama State Music Teachers' Association and the Southern States Music Teachers' Association will hold their conventions jointly in Mobile, June 10, 11, and 12. The following circular letters will be read with interest through the South, where many of THE MUSICAL COURIER subscribers reside:

### THE MUSIC TEACHERS' ASSOCIATION.

#### AN EDUCATIONAL MOVEMENT.

Fellow citizens, co-workers, and all interested in the cause of music: There will be a joint convention of the Alabama State and Southern States Music Teachers' Associations in Mobile on June 10, 11, and 12. Are you interested? If not, you should be, because the South is your home. If you are not a native Southerner, then you are an adopted one; if the former, your natural pride should be aroused; if the latter, you must have recognized the enormous amount of both developed and dormant musical ability when you decided to locate in our midst.

We want to build up our reputation as a musical people. We are not regarded as we should be because we have not yet made ourselves recognized. We have always allowed ourselves to think that for anything to be good musically, it necessarily meant that it must come from the North, East or West. Yet we have Southern artists, and if we do not recognize and uphold them, who will?

Our people have temperament and a natural aptitude for music, which is plainly to be seen in any of our Southern cities.

Then let us unite and work together for a common cause—music, good music. Its influence is ennobling and refining. At every opportunity, give it your moral and financial support; it is your duty to yourself and your beloved Southland.

We want you to help us with our convention. If you are one of our Southern artists, come and help us with your advice and your art; if not, and you are one of the many of us who are striving to do our best for the youth of the land, come, and with the rest of us profit by hearing the talks, suggestions and help that you will undoubtedly get.

Why should we not have excellent musical instructors, as well as school educators?—but they need encouragement. The teachers are working for the highest musical standard for the children of the South; every step forward for the teacher is for the child's advantage. Why not produce artists, composers and writers on musical subjects?

You surely know the preponderance of talent even in our small towns, but it needs training and careful training.

We have composers, and good ones, in our midst, yet we will persistently overlook them, and send away for music not one whit better, just because it is written by a man with an unpronounceable name.

The South excels in hospitality, in commerce, in energy; it leads wherever it decides to. If it can lead in other things, why not in music? Why not be able to send our artists North, East and West for their big festivals? Do you know that right in our city we have voices superior to many of the high priced artists? What we need to do is to make the outside world realize these things, and it is only by concerted action it can be done. Every teacher and visitor who comes to the convention will go away knowing that he has seen and heard the flower of Southern musicians. No one can go away without being benefited, for there will be papers, lectures, round table discussions, covering all musical subjects and by the heads of several of our prominent musical schools, as well as musical programs well worth the trip to hear.

This is the educational feature. As for the social features, Mobile and its people are among the most whole souled and hospitable people in the world. As a city, it is a combination of the ante-bellum town and an up to date city; while progressive, it is never too busy to welcome the stranger within its gates.

There will be a reception for our visitors, a steamer to take you out on our incomparable bay. The Cawthon Hotel will be our official headquarters, its "Automobile" and "Colonial" rooms for committee work. Our finest opera house for concerts. The Cawthon Hotel has on its seventh floor "The Vineyard," which has not its peer in the South. Its ceiling and pillars are decorated with grapevines and leaves, its magnificent fountains, its electrolites of leaves, big bunches of luscious looking green and purple grapes, its huge side glass windows, with a view of the city and the silvery bay.

The Queen City of the Gulf—Mobile—will gladly welcome you, and doubly so if you will come and help us work for the glorious cause of music.

Most cordially,

GEORGIA STIRLING, Chairman Program Committee.

MAUDE E. TRUITT, Chairman State Executive Committee.

Fellow citizens, co-workers and all interested in the cause of music:

A decided growth of interest in music teachers associations and a sympathetic comprehension of its aims among leaders in serious musical efforts have been clearly shown in the past years, especially in the South, and in consequence have brought much satisfaction to those concerned in its administration. It is earnestly desired that still more of those who are working for the advancement of music as an indispensable branch of popular education from the elementary to the advanced stages, together with those who are alert to the manifold scientific, historical and philosophical questions regarding musical matters that demand investigation, will ally themselves with the association and take an active part in the work. What is it that our association stands for?

First—To secure mutual improvement.

Second—Advance the interests and promote the culture of musical art throughout the State.

Third—Elevate the standard of professional work.

Fourth—Bring out works of excellence of Alabama composers and thus assist them in obtaining general recognition.

The watchword of the association is "Education." The programs are prepared with this thought in mind and every effort has been made to forward the educational work to which the association stands committed. The success of the A. T. A. and Southern as an educational movement will be seriously affected by one thing, namely, the co-operation of those who will profit most by an aggressive carrying out of its policy.

To make the association a power in music education this co-operation must be based on a complete understanding of that portion of our creed which says, "The exertion of a healthy uplifting influence on national music life by means of a continuous educational activity." The italicized words tell the story. They mean alliance with the association, whether the teacher expects to be present at the annual meetings or not. They mean he will join and stay joined; he will enter into its plans, respond to the call of its officers, consider the annual meetings only an incident in twelve months of intense educational activity. There is a time in the life of every important movement when it needs the strength which comes from a large number of members, who are disinterested enough to join

it for the good of the cause, giving it an ever-increasing momentum. Then comes the time when its power is wielded for the good of those who have upheld it, and all reap benefit alike. Now is the time when the Music Teachers' Association needs members who stand by it, because they see the good it will do in the days to come. We exhort every reader of these lines to join and to continue his or her membership in the association, either Alabama or Southern. It will pay in the end. Let us have the formation of many new and lasting friendships, so will the profession at large be benefited. Come and help cultivate a social and fraternal spirit among musicians. I call upon all Southern musicians and teachers to put aside personal pleasures and help to make the Alabama and Southern Music Teachers' Association a living and effective one.

The convention held June 10-12 will be a stimulus to musical activities along all lines, and cannot fail to. Many of the brightest and most up to date musicians and teachers of the country will participate in the round table conferences for teachers of piano, voice, organ and public school music.

A high educational tone is assured. Every section of the country is represented on the programs. Since this is a joint meeting of the Alabama and Southern associations, more than usual emphasis will be laid upon the social side of the convention.

I felt impelled to write this circular letter, that the object and purposes might be clearly understood, and that the matter, for its genuine success might be made largely a purely personal one, that each might feel that theirs was an important part to play and in their personal equation, either as an associate member (dues \$2) or active member help the cause (dues \$1, privilege of voting). Season tickets, \$3.

Hoping and wishing for the co-operation of all, most cordially,

MAUDE E. TRUITT, Chairman State Executive Committee.

GEORGIA STIRLING, Chairman Program Committee.

## Bonci, the Wonderful.

The tour of the Metropolitan Opera Company was a continuous triumph for the wonderful tenor, Alessandro Bonci. In Boston, also in Washington and Chicago, the tenor of the "bel canto" was received with great enthusiasm. The Chicago Record-Herald of April 21, says:

Interest in the work of the singers centered largely on the part of Rudolph, which was impersonated by Bonci, who formerly was the star tenor of the Hammerstein organization, but later was won over to the Metropolitan Opera House, where he has appeared recently on an equality with Caruso. Bonci proved to be worthy of the reputation that had preceded him. His voice is the finest type of Italian tenor, perfectly schooled and beautiful throughout, except, possibly, in the lowest tones, where a tenor is seldom strong.

One of the finest solos of the evening was the singing by Bonci of Rudolph's address to Mimi, beginning with the words "Che gelida manina," which was sung most feelingly. This was also one of the few times when the new tenor had an opportunity to disclose the full power of his voice, and the result was something of a surprise, for, although Bonci is small in stature, his tones rang through the auditorium with the force that carried a thrill, and the first outburst of "bravos" followed his effort.

### SOLO STIRKS AUDIENCE.

This solo stirred the audience thoroughly and every one was on the alert during the remainder of the evening. While Bonci's voice probably lacks the great power of Caruso's, it is so nearly perfect in quality that the listener does not feel inclined to make comparisons. It is as an impersonator that Bonci has a distinct advantage over his famed rival, for the characterizations of the newcomer are better to a considerable degree than those of Caruso. As Rudolph, "the great poet," Bonci carried out his part with considerable humor, and if there were any shortcomings they were forgotten because of the charm of his voice.

## Gift From Choir for Granville.

Charles Norman Granville, baritone and teacher, who for the past year has had charge of the music at Emory M. E. Church, Jersey City, was presented with a handsome reading lamp on Friday evening of last week by the members of his choir, as a token of the esteem in which he is held. Mr. Granville, through his fine musicianship and unbounded enthusiasm, has brought the music at Emory to a high plane and proved himself a valuable acquisition as a choir director. His noble voice and artistic singing, coupled with a personality that is magnetic and refined, have won for him many friends in Jersey City, and it was with reluctance that the church accepted his resignation, which Mr. Granville felt obliged to tender owing to the heavy demands made upon his time by his large class of promising pupils, a number of whom are occupying positions of importance both in church and concert work.

The following notice appeared relative to the singing of Ethel Scott Lockwood, soprano, at Port Chester, N. Y., on April 13, 1908:

Miss Lockwood, a pupil of the distinguished baritone, Charles Norman Granville, was no disappointment, but a real delight. Her very attractive personality and her clear, sweet voice, excellent enunciation and fine expression, was a rare treat to all.—Daily Item, Port Chester, N. Y.

Mr. Granville appeared as soloist with the Holy Trinity Choral Club in New York on April 28. He also appeared with the same organization one year ago.

## The Power of Silence.

Miss Chellus—Did he like the duets we sang?

Miss Byrd—I can't decide from what he said.

Miss Chellus—Oh, I suppose you think he liked your voice best.

Miss Byrd—Well, really, I don't know exactly what he meant. He said I sang well, but that you were better still.—Philadelphia Press.

Bossi's music drama, "The Wanderer," made a strong impression in Frankfurt.

## Syracuse.

310 NOXON STREET, SYRACUSE, N. Y., April 30, 1908.  
Bertha E. Becker, the talented Syracuse harpist, played with success at a number of New York concerts last week.

One of the interesting events of the late musical season was a lecture on the "Development and Use of the Mechanical Musical Devices," given by Melville A. Clark, the harpist, assisted by Miss Becker, Miss Clark, Samuel Talman Betts and Ernest Clark, with vocal numbers by Birney Pettigrew. Mr. Clark gave an interesting talk upon the value of mechanical devices in music and had his points illustrated by well rendered numbers, given by the aid of a piano-player and by an ensemble of harps, player and violins.

The New York Symphony Orchestra and Madame Nordica united in a concert at the Alhambra last Monday night.

Ruth Thayer Burnham, wife of Doctor Burnham, of the Plymouth Church, sang for the first time since her coming to Syracuse at her husband's church on Easter. Mrs. Burnham fully sustained the reputation gained by a number of years' work as a contralto at music festivals throughout the country.

Harry L. Vibbard, Mrs. Vibbard and Ralph Lamont Stilwell leave at the close of the seasons work to spend a few months abroad. Professor Vibbard has been very busy during the past year opening

new organs and delighting his friends with several fine recitals of his own.

Richard Grant Calthrop also plans to leave early in June for an extended trip abroad.

A new string quartet has been formed in this city with Mrs. Aurin Chase, Mr. Chase, Mr. Saunders and Professor Mahr as members.

The Morning Musicals close another very successful season next Monday night with a complimentary recital. This club has again earned the gratitude of Syracuse musicians and music lovers by the magnificent manner in which it has sustained and promoted the Syracuse Symphony Orchestra. With these determined and far-seeing women behind this fine project, Syracuse may rest assured that an orchestra, capable and permanent, will not be a vision of the remote future. And in the way of excellent fortnightly recitals and enjoyable artists' recitals this club has done most commendable work under the fine leadership of its capable president, Mrs. Edwin S. Jenny.

The board of directors for the new musical society in Syracuse, organized as a branch of the International Art Society of New York, consists of the following: Mrs. Hamilton S. White, Rosa Dickinson, Jessie Decker, Mrs. G. Griffin Lewis, Will H. Olmsted, Clarence E. Wolcott, Dr. William K. Wicks, Harry L. Vibbard and Frederick v. Bruns.

FREDERICK V. BRUNS.

## Denver.

DENVER, COL., April 29, 1908.

The Symphony Orchestra gave a course of six concerts, now ended. Robert Stock brings the best possible talent, vocal and instrumental, in his course of yearly concerts. The Woman's Club, in connection with the Central Presbyterian Church, furnishes a course of five concerts of the highest excellence. The Apollo Club gives three public concerts with first class outside artists. The Wednesday Symphony Club gives six public and twice as many private concerts. The Mansfield Quartet gives a course of four concerts and assists at many more entertainments. The Dawkins Quartet gives four instrumental and vocal concerts in the Broadway Christian Church. The Tuesday Musical Club gives three public and frequent private concerts. The three or four conservatories furnish many entertainments of more or less merit and education, while private teachers bring forward their advanced pupils once or twice a year for the gratification of themselves and friends. All the foregoing are the regular concerts which occur every season. Traveling concert companies, operatic troupes and brass band concerts bless us galore.

It will be seen that, although Denver is situated in the heart of a vast plain, a thousand miles from any other large city, it is abundantly supplied with good music and musicians.

The Wednesday Symphony Club gave an interesting concert at Knight Campbell Hall on the afternoon of April 15, assisted by the

Michel Trio, violin, piano and cello, and Mrs. Alfred Bem, Alice P. Rundle, vocalists. The program embraced selections by Liszt, Chopin, Leschetizsky, Stojowsky and Paderewski. Ariola M. Canne, Edith Jones, Miss S. A. Nye and Mrs. D. A. Harlen were the club participants. The Apollo Club, of about fifty male singers, gave a fine concert at Trinity Methodist Church, Tuesday evening, April 21. Edward Johnson, tenor, of New York, and Dr. J. A. Gower, organist, were the assisting artists. Mr. Johnson met with a brilliant reception, amounting, in fact, to an ovation.

The accompanist, Evalyn Crawford, played supportively and emphatically. She belongs to the faculty of the Denver College of Music, and is an organist of ability.

Orville Wasley, a piano teacher, gave a pupils' recital at Knight Campbell Hall, Saturday afternoon, April 25. A well selected program of sixteen pieces was creditably played by nine or ten pupils. A number of Denver churches furnished quite elaborate musical programs Easter Sunday. Not being able to attend them all, will defer a write up for some future time, when I hope to do justice to all deserving choirs, and these certainly are quite a number.

The Tuesday Musical Club gave its last public concert at Trinity Methodist Church, Tuesday evening, April 28. Marie Rappold, of New York, was the attraction.

The Mansfield Quartet gave its fourth concert, Thursday afternoon, at the Woman's Club Hall.

JAMES M. TRACY.

## WANTED

WANTED—A first class voice teacher (must be a fine concert singer) in a well established college of music. Send references, photographs and circulars, and state lowest salary for twenty-five hours' singing per week. Address, A. K. Z., care MUSICAL COURIER.

## SITUATION WANTED

COLORATURA SOPRANO, with range from low G to high G, is open for engagement during July and August as teacher at summer musical school; has best recommendations as teacher and concert singer from Europe's leading teachers. Address T, care MUSICAL COURIER.

## TO LET

TO LET—163 W. 49th St.—Fine light studios to let, furnished or unfurnished, near Subway and L stations, between Broadway and 6th Ave.

**MOTLEY** **BASS SOLOIST**  
ST. PATRICK'S CATHEDRAL  
780 8th Avenue  
Phone 4845 Bryant

**ROBERT G. WEIGESTER** **VOICE CULTURE**  
COACHING  
807 - 808  
CARNegie HALL, N. Y.

**PHILIPS** **BARITONE**  
VOCAL INSTRUCTION  
Carnegie Hall New York  
Phone, 1350 Columbus

**RALPH OSBORNE** **BASSO CANTANTE**  
1402 Broadway  
NEW YORK  
Direction: J. E. FRANCKE

**EDMUND SEVERN**  
VOICE, VIOLIN, PIANO  
Studio, 131 West 56th St. Phone, 2503 Columbus

**VON STEIN**  
ACADEMY for PIANISTS  
Incorp. Nov., 1907  
HEINRICH VON STEIN, President

1532 S. GRAND AVENUE  
LOS ANGELES, CAL.

## ITALY.

**LUIGI AVERSA**  
DEL CONSERVATORIO DI NAPOLI  
Impostazione della Voce. Dizione Vocale. Repertorio  
Via Quintino Sella 3 Milano

**Giovanni Castellano**  
Maestro di Canto  
Impostazione, repertorio perfezionamento  
VIA VINCENZO MONTE 49, MILANO  
Italian Vocal Correspondence School.  
Teaches THE SECRETS of Pure Italian method of "BEL CANTO"  
Individual instruction a specialty. Inquiries  
answered only on receipt of \$3, registered letter,  
for one month's instruction.  
SPECIAL TEACHERS' COURSE.  
Via Brera 9 Milano.

**ANTONIO CAIRONE**  
MAESTRO DI CANTO.  
Impostazione una specialità.  
Piazza Borromeo 5, Milano.

**VITTORIO CARPI**  
VOCAL TEACHER IN FOUR LANGUAGES.  
Florence, Via Nazionale 24.

**LUCIA BARAGLI**  
Maestra di Canto e di Scena (Acting)  
Pupils in La Scala and other Principal Theatres  
VIA VELASCA 2, MILANO

**ELIZABETH LANKOW**  
Sister of Anna Lankow, has full authority to continue the Lankow Method, having been associated for fifteen years with her sister, Mme. Anna Lankow's School of Singing in Bonn. For terms, etc.,  
Address: ELIZABETH LANKOW  
Herr Stra. 21, Bonn/Rhine, Germany

## REINDAHL VIOLINS and BOWS

**Violins and 'Cellos**  
All qualities of Violin-tones and development to the full limits in Reindahl Violins. Tone power even in every register, and tones of the upper positions equal in carrying power with tones of the lower positions, and with no impression of another voice taking up the melody in passing from one string to another. Quickly responsive to all shades of bow pressure, and tone equally rich and "sweet" in both single and double stops, in volume, intensity, distinctiveness and brilliancy of staccato, brilliancy in trill and shake, and in all other tone-qualities of value to the soloist. Reindahl Violins excel, if you have such a violin you may not be interested; if you have not, you will be interested in a booklet—"An Artist's Touch"—which I will gladly mail you FREE, and which contains opinions from world famous artists, who use REINDAHL VIOLINS. Violins sent in responsible persons on trial, for comparison with other new or famous old violins; if desired, gradual charge accounts opened.

Reindahl Grand Model, \$200.00  
REINDAHL VIOLINS  
USED AND ENDORSED BY  
Bernard Litmanowicz, Kozian  
Chas. Gregorowicz, Jan Kubelik  
Leopold Josenko, Emilio Scarelli  
F. E. Hahnke, Fritz Kreisler  
And Gergard, Alexander Delli  
S. B. Josenko, Hugo Hoermann  
Arthur Harnica

**KNUTE REINDAHL**  
Address: 318 Algonquin Bldg  
28 East Van Buren Street  
CHICAGO, ILLINOIS, U. S. A.

**LOUISE ORMSBY** **SOPRANO**  
Address, care of STEINWAY & SONS, 109 E. 14th St., New York

**MELVA CLEMAIRE** **SOPRANO**  
CONCERT, ORATORIO and RECITALS  
216 West 102d Street  
NEW YORK  
Phone, 8202 River

**ETHEL CRANE** **SOPRANO**  
TEACHER OF THE  
LAMPERTI METHOD  
36 W. 33d STREET.

**MME. SEEBOLD** **CONTRALTO**  
Worcester Festival, 1907  
ORATORIO CONCERT RECITALS  
Management HANSEL & JONES, 1 East 42d St., N. Y. Personal Address, 122 W. 114th St. Phone 5414 Morningside

**ADAM HUSSEY** **CONTRALTO**  
Worcester Festival, 1907  
ORATORIO CONCERT RECITALS  
Management HANSEL & JONES, 1 East 42d St., N. Y. Personal Address, 122 W. 114th St. Phone 5414 Morningside

**JOHN FINNEGAN** **PIANIST**  
Address  
5556 MONROE AVENUE  
CHICAGO

**MME. BIRDICE BLYE** **PIANIST**  
Address  
5556 MONROE AVENUE  
CHICAGO

## ROYAL CONSERVATORIUM of MUSIC in LEIPSIG

Own building, with one large concert hall and two small halls, also fifty teaching rooms. Founded by F. Mendelssohn-Bartholdy in 1843. Yearly attendance, 950 students of all countries. Students received at Easter and Michaelmas each year, but foreigners received at any time, in accordance with page 9 of the regulations.

The course of tuition includes every branch of musical instruction, namely: Piano, all stringed and wind instruments, organ, solo singing and thorough training for the opera, chamber music, orchestra, and sacred music, theory, composition, history of music, literature and aesthetics.

Prospectus in English or German sent gratis on application.

Director of THE ROYAL CONSERVATORIUM of MUSIC DR. ROENTSCHE

## KLINDWORTH-SCHARWENKA CONSERVATORY

Steglitzerstrasse 19, Berlin W., Germany

Education from the commencement to the highest degree in all branches of music.

## DIRECTORS:

PROFESSOR XAVER SCHARWENKA, Imperial and Royal Chamber Virtuoso, Member and Senator of the Royal Academy of Art. PROFESSOR PHILIPP SCHARWENKA, Member of the Royal Academy of Art. CONDUCTOR ROBERT ROBITSCHER.  
CHIEF INSTRUCTORS—Piano—XAVER SCHARWENKA, PA. SCHARWENKA, M. MATY-MAREK, ANTON FORSTER, RICHARD BURMEISTER and others.  
Violin—PROFESSOR FLORIAN ZAJIC, ISAY BARMAN, J. M. VAN Veen, MARIANNE SCHARWENKA-STENOW, etc.  
Singing—ANTON SIERSTENHANS, MARIE BLANK-PETERS, ANNA WUELLNER, LEONTINE DE ANNA and others.  
Composition—PHILIPP SCHARWENKA, R. ROBITSCHER, N. V. REZNICKI, H. HERMANN and others.  
Cello—JACQUES VAN LIER, ELZA RUDEGG and others.  
Organ—FRANK GRUBER.  
Music Science—OTTO LEBMANN, Dr. W. KLEPFELD, Dr. HUGO LICHTENTRITT (in English), Dr. PLATAU, Professor W. BLANK, Dr. JAMES SIMON.



# THE Baldwin PIANO



"I consider the Baldwin the Stradivarius of the few really great Pianos of the world." —De Pachmann.  
"A great Piano! It satisfies me completely." —Pagno.  
"A tone which blends so well with my voice." —Sembrich.

**THE BALDWIN COMPANY**  
MANUFACTURERS!  
142 W. FOURTH STREET, - - CINCINNATI

**THE MUSICIAN'S PIANO**

**Packard**  
It's peerless tone charms at once and always  
The Packard Co.  
Fort Wayne, Ind.

## NEW YORK GERMAN CONSERVATORY OF MUSIC

23 WEST 42d STREET, NEW YORK  
Empowered by law to confer Diplomas and the Degree of Doctor of Music.

DIRECTORS: CARL HEIN, AUGUST FRAEMCKE

Instruction given in all branches of music from first beginning to highest perfection.  
Thirty-eight of the most known and experienced professors.  
TERMS, \$10 UP PER QUARTER

Special Departments for Beginners, Amateurs and Professionals.  
Free advantages to students: Harmony lectures, concert, ensemble playing, vocal sight reading.  
SEND FOR CATALOGUE.

## SIX WEEKS' SUMMER COURSE FOR TEACHERS BEGINNING JUNE 22nd

SPECIAL RATES  
AMERICAN INSTITUTE OF APPLIED MUSIC

(THE METROPOLITAN COLLEGE OF MUSIC)

EDGAR O. SILVER, President 212 West 59th Street, New York City

The Faculty and Examiners: Dr. William Mason, Albert Ross Parsons, Harry Rowe Shelley, Herwegh von Ende, H. Rawlins Baker, McCall Lanham, Paul Savage, William F. Sherman, Paul Ambrose, Dr. George Coleman Gow, Daniel Gregory Mason, Kate S. Chittenden, Mary Fiedla, Bart, Adrienne Remenyi von Ende, Fannie Greené, May I. Ditto, Katharine L. Taylor, and others.  
Send for Circulars and Catalogs.  
KATE S. CHITTENDEN, Dean of the Faculty.  
23d year begins Sept. 28, 1908.



## CONCERT DIRECTION

# EMIL GUTMANN

MUNICH, Theater St. 36, GERMANY  
CABLE ADDRESS: Konzertgutmann, Munich

High Class Musical Bureau, Manager for the greatest artists and musical societies, such as the Vienna Tonkünstler Orchestra, Symphony Orchestra of the Vienna Concert Verein, Litvinne, Mahler, Koenen, Ysaye, Schillings, Stavenhagen, Messchaert, Ondricek, Pfitzner, Sauer, Feinhals, Soldat Roeger, Emile Sauret, Wedekind, etc., etc.

MANAGEMENT OF TOURS AND CONCERTS in GERMANY, AUSTRIA, Etc.

## CONCERT DIRECTION HERMANN WOLFF

The World's Greatest Musical Bureau.  
Germany: Berlin and Flottwellstrasse 1  
Cable Address: Musikwolff, Berlin

Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts, Hamburg; the Bechstein Hall, Berlin.

Representative of more than 400 artists, including Joachim, d'Albert, Ysaye, Ansgors, Thibaud, Kreisler, Sembrich, Riser, Van Rooy, Hekking, Carrolo and many other celebrities. Also manager of the Berlin Philharmonic Orchestra and of Arthur Nikisch.

Principal Agency for Music Teachers

## LEONARD Berlin, W. Schelling St. 6

CONCERT DIRECTION

Apply for "Concert Mitteilungen,"  
New music paper for artists.

## LLEWELLYN RENWICK Concert Organist

Address UNIVERSITY SCHOOL OF MUSIC  
Ann Arbor, Mich.

Or DETROIT CONSERVATORY OF MUSIC,  
Detroit

## The Stern Conservatory of Music

FOUNDED 1850

22a Bernburgerstrasse (Philharmonic), Berlin S. W.

Royal Professor GUSTAV HOLLAENDER, Director

CONSERVATORY: Development in all branches of music. OPERATIC AND DRAMATIC SCHOOL: Complete Training for the Stage. ORCHESTRAL SCHOOL (comprising all solo and all orchestral instruments). SEMINARY: Special training for teachers.

Principal Teachers: HARMONY AND COMPOSITION—Wilhelm Klatte, Prof. Arno Kleffel, Prof. Philipp Ruefer, Prof. E. E. Taubert, F. Geyer, Arthur Willner. PIANO—Georg Bertram, Theodor Bohmann, Severin Eisenberger, Günther Freudenberg, Bruno Gortatowski, Bruno Hime-Reinhold, Ernst Hofmeister, Emma Koch, Prof. Martin Krause, Prof. James Kwast, Frieda Kwast-Hodapp, Dr. P. Lutzenko, Prof. A. Papendick, Gustav Pohl, Prof. Ph. Ruefer, Prof. A. Sormann, Theodor Schoenberger, Prof. E. E. Taubert, F. W. Otto Voas, M. von Zadora. SINGING—Eugen Brieger, Madame Blanche Corelli, Frau Lydia Hollm, Karl Mayer (Chamber Singer), Frau Prof. Selma Nicklas-Kempner, Sergei Klibanski, Nicolaus Rothmühl, Dr. Paul Brunz-Molar, Henry B. Passmore, Adolf Schurtze, Wladyslaw Seidemann. OPERATIC CLASS—N. Rothmühl. VIOLIN—Prof. Gustav Hollaender, Alfred Wittenberg, Max Grünberg, Theodor Spiering, etc. HARP—Franz Pönnitz. ORGAN—Bernhard Irrgang, Royal Music Director. CELLO—Joseph Malkin, Eugen Sandow, etc. etc.

VIRGIL PIANO SCHOOL annexed to the STERN CONSERVATORY, 8-9 Kant St., Berlin-Charlottenburg. Special courses for training teachers. Exceptional advantages for acquiring a broad and artistic repertoire.

Prospectuses may be obtained through the Conservatory and the Virgil School. Pupils received at any time. Consultation hours from 11 A. M. to 1 P. M.

## A. B. CHASE PIANOS

Highest Type of Artistic Instruments

For the Pianist, the Singer, the Teacher, the Student, the Conservatory, the Concert Factory at NORWALK, OHIO

REFERENCE: The Editor-in-Chief of THE MUSICAL COURIER.



## BUSH & LANE PIANOS



A QUALITY OF TONE WHICH WILL PLEASE THE MOST CRITICAL.

A PIANO WHICH WILL STAND THE TEST OF YEARS OF USAGE.

CASE DESIGNS WHICH ARE ORIGINAL, ARTISTIC AND BEAUTIFUL.

BUSH & LANE PIANO CO., Holland, Michigan

## STRASSBERGER CONSERVATORIES OF MUSIC

Established 1886

Northside: 2200 St. Louis Ave. Southside: Grand and Shenandoah Ave.  
ST. LOUIS, MO.

The most reliable, complete and best equipped Music Schools with the strongest and most competent Faculty ever combined in a conservatory in St. Louis and the Great West.

51 Teachers—Every one an Artist

among whom are:  
Dr. W. Goldbeck, A. Fred Ernst, Sam Bollinger, Mrs. R. Goldbeck, Mrs. Alfred Ernst, R. S. Poppen, R. Stempel, etc.  
Reopens September 1st.  
TERMS LIBERAL.  
CATALOGUE FREE.  
Partial scholarships for deserving pupils and many other free advantages.



## ROYAL CONSERVATORY OF MUSIC AND THEATRE DRESDEN, GERMANY

Fiftieth Year, 1905-1906. 1,505 Pupils, 82 Recitals 116 Instructors

Education from beginning to finish. Full courses or single branches. Principal admission times begin April and September. Admission granted also at other times.

PROSPECTUS AND LIST OF TEACHERS FROM THE DIRECTORIUM

## Hazelton Brothers PIANOS,

THOROUGHLY FIRST-CLASS IN EVERY RESPECT

Appeal to the Highest Musical Taste

Nos. 66 and 68 University Place, New York

# STEINWAY

GRAND AND UPRIGHT

# PIANOS

STEINWAY & SONS are the only manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

**NEW YORK WAREHOUSES: STEINWAY HALL**  
Nos. 107, 109 and 111 East 14th Street

**CENTRAL DEPOT FOR GREAT BRITAIN: STEINWAY HALL**  
No. 15 Lower Seymour Street, Portman Square, London, W.

**EUROPEAN BRANCH FACTORY: STEINWAY & SONS**  
St. Paul, Neue Rosen Strasse No. 20-24, Hamburg, Germany

**FINISHING FACTORY: FOURTH AVE., 524-53d STS., NEW YORK CITY**  
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.

# MASON & HAMLIN

# GRAND PIANOS

MANUFACTURED ON THE

**Exclusive Mason & Hamlin System**

ARE PIANOS WITH AN

**INDESTRUCTIBLE TONE**

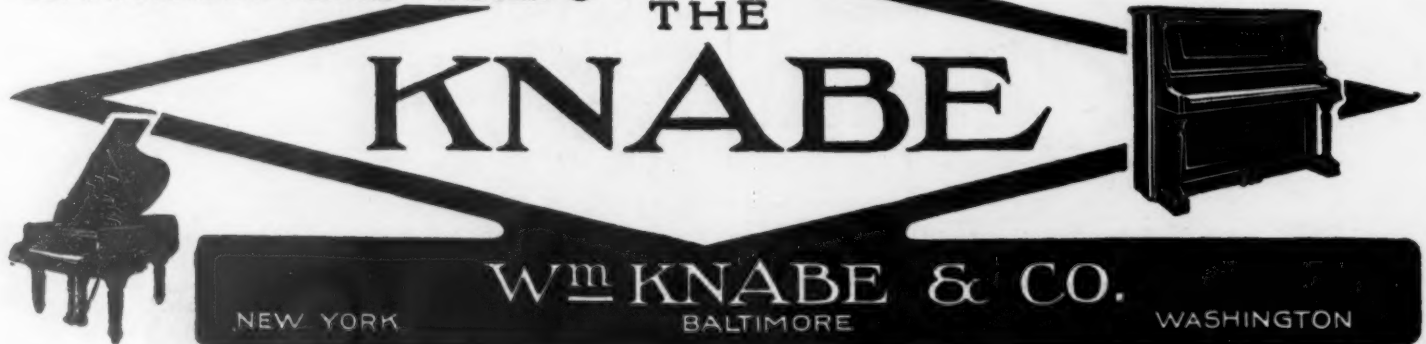
They are beyond Musical Competition, and this fact is recognized and admitted by the Artistic World

**MASON & HAMLIN COMPANY**  
**BOSTON**

# PIANOS KIMBALL PIANOS

CHICAGO, ILL., U. S. A.

*The World's Best Piano*



THE WORLD RENOWNED  
**SOHMER**



The many points of superiority were never better emphasized than in the SOHMER PIANO of today

It is built to satisfy the most cultivated tastes : : : : :

The advantage of such a piano appeals at once to the discriminating intelligence of the leading artists : : : : :

**SOHMER & CO.**  
NEW YORK WAREHOUSES:  
SOHMER BUILDING  
Fifth Avenue, Corner 22d Street

# Vose

PIANOS appeal to the most critical musical taste, and are receiving more favorable comment today than any other make of piano offered to the public.

Their leading features are Scientific Scale, Purity and Character of Tone, Sympathetic and Responsive Touch, Beauty and Modernity of cases.

WRITE FOR EXPLANATORY LITERATURE

**Vose & Sons Piano Co.**  
160 Boylston Street, Boston, Mass.



